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PORCELAIN

Second Edition
Second Impression

PORCELAIN

ORIENTAL

CONTINENTAL AND BRITISH

A BOOK OF HANDY REFERENCE FOR COLLECTORS

BY

R. L. HOBSON. B.A.

Assistant in the British Museum. Author of the Catalogues of the Collections of English Porcelain and Pottery in the British Museum.

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Preface

IF any one doubts that the fascination of old china is as powerful to-day as ever, a glance at the list of recent publications on the subject will suffice to dispel the illusion. It might even be hinted that in such a wealth of ceramic literature another book on porcelain was superfluous. Most of the latest works, however, deal only with limited portions of the whole subject, and almost all of them are issued at prices which, to a large section of the collecting public, are uncomfortably high. The object of the present book is to give in compact and inexpensive form all the facts which the collector really needs, besides as many practical hints as can be compressed in a general work of portable size. The title *Porcelain* is a comprehensive one; and though the following pages treat of the porcelains of all countries, they embrace only those periods which the collector specially affects, to the exclusion of modern European wares. Special attention is given throughout to paste, glaze and decoration as the safest guides to the acquisition of genuine specimens, marks being regarded as of secondary importance. Fairly complete lists, however, of the continental and English marks are included, as well as characteristic examples of the Chinese and Japanese. In the illus-

trations typical pieces rather than those of unusual splendour have been chosen; and unfortunately some of the most beautiful specimens, such as the Chinese wares with brilliant "single-colour" glazes, had to be excluded, because without coloured reproduction no impression of their qualities can be conveyed. It need hardly be added that in a small book of such wide compass controversial points have been either as lightly touched as possible or entirely eschewed, and constant reference to authorities for statements of fact has been avoided. It will be all the more necessary for the author to acknowledge at once his indebtedness to the following sources of information :—

Oriental Ceramic Art, by Dr. S. W. Bushell.

Catalogue of a Collection of Oriental Porcelain and Pottery (now in the British Museum), by Augustus W. Franks, F.R.S., F.S.A.

A History and Description of Chinese Porcelain, by Cosmo Monkhouse.

Japan : its History, Arts and Literature (vol. viii.), by Capt. F. Brinkley.

Japanese Pottery, edited by Augustus W. Franks, F.R.S., F.S.A. (South Kensington Art Handbook).

Catalogue of a Collection of Continental Porcelain (in the Bethnal Green Museum), by Sir A. W. Franks, K.C.B., F.R.S., etc.

Führer durch das Hamburgische Museum für Kunst und Gewerbe, by Justus Brinckmann.

A History and Description of French Porcelain, by E. S. Auscher.

French Pottery, by P. Gasnault and E. Garnier (South Kensington Art Handbook).

English Porcelain, by Prof. A. H. Church (South Kensington Art Handbook).

A History and Description of English Porcelain, by W. Burton, F.C.S.

Besides the ordinary abbreviations the following have been used :—

B.M. = British Museum.
V. and A.M. = Victoria and Albert Museum.
B.G.M. = Bethnal Green Museum.

My best thanks are due to Mr. C. H. Read, Sec. S.A., Keeper of the Department of British Antiquities, etc., in the British Museum, under whom I have the pleasure of working, and to Mr. W. Burton, for reading through proofs of this book and making valuable suggestions : also to the former for permission to photograph a number of objects in the Franks' Collection at Bethnal Green and in the British Museum, and for the loan of blocks of the greater number of the Oriental and Continental marks : to the Board of Education for permission to reproduce the marks and monograms on pages 160–164, as well as the objects on plates 30 and 31 : and to the late Mr. W. Salting for permission to photograph the charming Meissen statuette shewn on plate 22.

R. L. HOBSON.

WIDECOMBE,
WATFORD,

Table of Contents

PAGES

CHAPTER I

INVENTION OF PORCELAIN—HARD AND SOFT PASTE—QUALITIES OF CHINESE PORCELAIN—METHODS OF DECORATION—FACTORIES IN CHINA—CHINESE DATES 1–13

CHAPTER II

EARLY WARES—T'ANG DYNASTY—SUNG DYNASTY: TING YAO: CELADON: CHÜN-CHOU PORCELAIN—YUAN DYNASTY—MING DYNASTY: VARIOUS MING EMPERORS: CHARACTER OF MING PORCELAIN 14–23

CHAPTER III

K'ANG-HSI PERIOD—LANG YAO—"PEACH BLOOM"—*Famille verte*—BLUE AND WHITE—"SOFT-PASTE"—LETTERS OF PÈRE D'ENTRECOLLES . 24–33

CHAPTER IV

YUNG-CHÊNG PERIOD—NIEN YAO—REPRODUCTIONS OF CHÜN-CHOU WARES—*Famille rose*—CH'IEN-LUNG PERIOD—*Flambés* GLAZES—EGG-SHELL PORCELAIN—"RICE-GRAIN" DECORATION—KU YUEH HSÜAN—MODERN PERIOD—"PEKING" BOWLS . . . 34–43

CHAPTER V

FORM AND ORNAMENT—BRONZE FORMS—VASE

TABLE OF CONTENTS

PAGES

Shapes—Dutch Importations—Influences of Buddhism, Confucianism and Taoism—Dragons, Phœnixes, Lions, Kylins, etc.—Figure Subjects — Landscapes — Symbols and Emblems—Inscriptions . . . 44–59

CHAPTER VI

Export Wares—Arab, Portuguese and Dutch Traders at Canton—Persian and Indian Markets—Jesuit China—So-called Lowestoft Porcelain—Nan-king and Canton Wares—"Klobbered" Porcelain—Imitations—Fuchien Porcelain . . . 60–64

CHAPTER VII

Chinese Date-marks — Seal-marks — Cyclical Dates—*Nien hao*—Potter's Marks—Hall-marks—Symbols 65–72

CHAPTER VIII

Japanese Porcelain—Tea Clubs—Materials—Technique—Form and Ornament—Badges and Marks 73–81

CHAPTER IX

Hizen Wares—Gorodayu Go-Shonzui—Corean Potters—Arita Porcelain—Dutch at Nagasaki—*Imari-yaki*—Egg-shell Porcelain—Kameyama—Nabeshima Porcelain—Hirado 82–93

CHAPTER X

Kioto Wares—Zengoro Hozen and other Potters 94–98

TABLE OF CONTENTS

CHAPTER XI

PAGES

KAGA WARES — *Ao-kutani* AND *Ko-kutani* — REVIVALS—*Hachiroe* WARE—MODERN *Kutani-yaki*—SETO AND MINO PORCELAIN—SANDA WARE—TOKIO—GENERAL REMARKS—MODERN JAPANESE PORCELAIN—COREAN WARES—SIAMESE, INDIAN AND PERSIAN PORCELAIN . . 99–111

CHAPTER XII

EUROPEAN PORCELAIN — INTRODUCTION —THE DRESDEN COLLECTION—EARLY ATTEMPTS—LATER DEVELOPMENT AND GENERAL CHARACTER OF EUROPEAN PORCELAINS . . . 112–116

CHAPTER XIII

MEISSEN PORCELAIN — BÖTTGER'S DISCOVERY—HEROLD PERIOD—KÄNDLER'S INFLUENCE—FORM AND ORNAMENT—FIGURES—DIETRICH AND MARCOLINI. MARKS 117–127

CHAPTER XIV

VIENNA—HÖCHST—NYMPHENBURG—LUDWIGSBURG FRANKENTHAL — FÜRSTENBERG — BERLIN — THURINGIA — CASSEL — FULDA — BAYREUTH—BOHEMIAN AND HUNGARIAN FACTORIES—*Chambrelans* 128–141

CHAPTER XV

DENMARK — SWEDEN — RUSSIA — SWITZERLAND — HOLLAND—BELGIUM 142–147

TABLE OF CONTENTS

CHAPTER XVI

PAGES

French Porcelain—Rouen—St. Cloud—Chantilly—Mennecy—Vincennes and Sêvres—*Pâte tendre*—Sêvres Hard-paste—Imitations—Marks—Monograms and Marks of Sêvres Decorators 148–164

CHAPTER XVII

True-porcelain in France—Strasburg—Niederwiller—Orleans—Marseilles—Paris and elsewhere 165–170

CHAPTER XVIII

Italian Porcelain—Florence—Venice—Doccia—Le Nove—Treviso—Vinovo—Naples and Capo di Monte—Spain and Portugal . . 171–177

CHAPTER XIX

British Porcelain—Early Attempts—Development—Decoration — Figures — Printing — Marks 178–183

CHAPTER XX

Bow—Thomas Frye—Bowcocke's Notes—Characteristics—Marks—Chelsea—History of the Works—Four Periods of the Ware—Derby-Chelsea—Marks—Derby—W. Duesbury—Characteristics—Workmen—Marks—Longton Hall Porcelain . . . 184–201

TABLE OF CONTENTS

CHAPTER XXI

PAGES

Worcester—History of the Warmstry House Works — Early Wares — Best Period—Transfer-printing—Marks—The Chamberlains—T. Grainger—Caughley and Coalport—Plymouth and Bristol—Cookworthy—Champion—Early Bristol Factories . 202–214

CHAPTER XXII

Liverpool—Lowestoft—Pinxton—Nantgarw—Swansea—Madeley—Staffordshire Porcelain: New Hall: Davenport: Minton: Spode: Wedgwood—Minor Factories—Scotland—Ireland 215–226

CHAPTER XXIII

Values—Redecoration and Forgeries—Public Collections 227–230

List of Plates

Plates		Face page
1	Worcester vase (frontispiece, coloured) . .	
2	Chinese celadon dish	6
3	„ white porcelain: six pieces . . .	
4	„ porcelain, with coloured glazes: three pieces	10
5	„ crackle: three pieces	
6	„ blue and white: Ming dynasty . .	18
7	„ „ K'ang-hsi period: three pieces . . .	24
8	„ „ Ming and K'ang-hsi periods: three pieces	30
9	„ black "hawthorn" vase . . .	
10	„ *famille verte*: three pieces . . .	34
11	„ *famille rose*: Yung-chêng period: three pieces	36
12	„ „ Ch'ien-lung period: three pieces	42
13	„ "rice-grain" decoration, Peking bowl, etc.: three pieces	50
14	„ variegated glazes: three pieces . .	62
15	Japanese "Imari" ware: three pieces. . .	86
16	„ Hirado and Nabeshima wares: three pieces	92
17	„ Imari and Kioto wares: three pieces .	96
18	„ Kaga, Kioto, etc.: six pieces . .	98
19	„ Kaga wares: three pieces . . .	104
20	„ Seto and Mino wares: three pieces .	108
21	Continental—Meissen porcelain: three pieces .	116
22	„ Meissen statuette	120
23	„ Meissen porcelain: three pieces .	124
24	„ Vienna, Nymphenburg and Höchst wares: three pieces . . .	128
25	„ Höchst and Berlin wares: three pieces	134
26	„ Ludgwigsburg, Copenhagen and Moscow wares: three pieces . .	142

LIST OF PLATES

PLATES			FACE PAGE
27	Continental—	Tournay and Mennecy wares: three pieces	148
28	,,	St. Cloud and Chantilly wares: three pieces	150
29	,,	Sèvres *pâte tendre*: three pieces	154
30	,,	Sèvres vase	156
31	,,	Sèvres biscuit group	158
32	,,	Paris hard-paste porcelain: three pieces	168
33	,,	Florence, Doccia and Capo di Monte wares: three pieces	170
34	,,	Venice and Capo di Monte wares: three pieces	174
35	,,	Vinovo and Buen Retiro wares: three pieces	176
36	English—	Bow porcelain: three pieces	184
37	,,	Bow and Chelsea wares: three pieces	188
38	,,	Chelsea porcelain (Period II.): three pieces	190
39	,,	Chelsea statuettes and vase: three pieces	194
40	,,	Chelsea porcelain: three pieces	
41	,,	Derby-Chelsea and Derby wares: four pieces	196
42	,,	Derby-Chelsea, Derby and Longton Hall wares: three pieces	200
43	,,	Worcester porcelain: three pieces	202
44	,,	Early Worcester porcelain: three pieces	206
45	,,	Early Worcester porcelain: three pieces	
46	,,	Bristol and Caughley wares: three pieces	210
47	,,	Bristol and Swansea wares: three pieces	214
48	,,	Liverpool and Lowestoft wares: three pieces	218
49	,,	Pinxton, Davenport and Rockingham wares: three pieces	224

CHAPTER I

Technical and Historical

OF the many inventions that arouse our wonder not the least amazing is the discovery, made over a thousand years ago by the Chinese, that the rude stone and clay of the mountain-side could be converted into that white, translucent, gem-like substance which the Western world calls porcelain. It is true that the name has been misapplied to older wares of Greek and Egyptian origin, but these are rarely more than brightly glazed earthenware, and the glory of discovering the true porcelain belongs entirely to the Chinese. When and how they first made it, probably will never be known. Indeed, the first of these two questions has been debated long and wearily by Chinese and Western archæologists with negative results, no proof being established of the existence of porcelain before the T'ang dynasty (618–907 A.D.), a period which has been fitly called the Augustan age of Chinese art. The answer to the second question is left more or less to our own imaginations, and we can only conclude that porcelain was gradually evolved from common earthenware by a process of selection of materials. The manufacture of rude pottery is of immemorial antiquity ; later on, the ware was coated with a glassy covering called glaze ;

next, by dint of higher firing, certain kinds of pottery became partially vitrified and stoneware was the outcome. It is even possible for the last-mentioned to attain a certain degree of translucency in the kiln, and unfortunately the Chinese have applied to their finer stonewares the same word (*t'zu*) that they use to describe true porcelain. Porcelain, however, is something more than translucent earthenware. Accurately defined, it is earthenware made translucent by the addition of some natural or artificial fluxing material, and it was only when this fluxing material had been discovered by some happy circumstance that porcelain became a possibility.

The collector's alphabet begins with the distinction between pottery and porcelain. The next stage is the distinction between true and artificial porcelain, popularly called hard-paste and soft-paste; and though this section of the present book, dealing as it does with the Oriental varieties, is only concerned with true porcelain, it will be well before going further into the subject to form some idea of the points of difference between these two great classes. In composition the main distinction lies in the nature of the fluxing material. True porcelain consists of two natural felspathic substances, a non-fusible clay (called by the Chinese *kaolin*) combined with a fusible stone (called *petuntse*), the latter melting in the kiln to a glassy material which holds the former in suspension and gives the porcelain its translucent and vitreous character. The one is the bones, the other the flesh of the porcelain body. Over this body is a skin of glaze formed of pure *petuntse*, sometimes softened with a

little lime. This is the nature of true porcelain wherever made, in China or Dresden, in France or Japan. In the case of artificial, or soft-paste, porcelain, the body is formed of a natural clay suspended in a fluxing material artificially prepared. In the old artificial porcelains this flux was a glass or frit made of sand, lime, flint, bone-ash, soda, etc., the ingredients differing at almost every factory and producing a variety of wares of diverse tone, hardness and translucency. The glaze, too, varied, but as a rule it consisted of a soft and fusible glass largely composed of lead. True porcelain requires an exceedingly high degree of heat, 1,350°–1,450° Centigrade, to fire it, and the glaze needs as much heat as the body; indeed, in China both body and glaze were almost always baked at one firing. Artificial fritted porcelain, on the other hand, only bears from 1,100°–1,150° Centigrade for the body, and the glaze which is melted at a second firing, only about 1,000°.

Obviously these technical distinctions will not assist the collector greatly in the sale-room or the shop, where he must rely on more tangible features. For the practised eye it is scarcely possible to mistake true porcelain for artificial. Take, for instance, a Chinese teacup and another of Chelsea ware. The former is hard and cold to the touch, brilliantly white and glistening, pure and clear if held against the light; the edge of the foot-rim, which is free from glaze, is of close compact texture, often slightly browned by the firing; if a piece is chipped the fracture is vitreous and shell-like, and will turn the edge of a knife or even resist a file. Then look at the colours painted on the

glaze. They stand out in palpable layers, and are often quite appreciable to the sight; for the glaze is so hard that the enamels will not combine with it: indeed, they are only too liable to scale and chip away. Now take the Chelsea cup. Here the glaze is lustrous, but soft and oily. The ware has a creamy tint and its translucency is faintly tinged with yellow. The glaze has run down to the foot-rim and has been ground off, exposing a sandy paste only partially vitrified, the fracture of which is granular and yields to a knife. Then pass the finger over the painted surface; you feel nothing but the glaze. The enamels have sunk in and become incorporated with the soft glossy covering, and, what is more, they have gained a perfect protection and added lustre in the process. There is a third kind of ware which will be discussed in a later chapter, the English bone porcelain of the nineteenth century. It is in the nature of a compromise between the true and the artificial porcelain, and has been not unhappily termed natural soft-paste.

We can now return to the Oriental, which belongs almost entirely to the first class; for the apparent exception which the Americans have christened Chinese "soft-paste" porcelain is in reality a true hard-paste body with a soft glaze, and might more accurately be named Chinese "soft-glaze."

It is admitted by the best modern potters that the highest compliment that can be paid to their productions is to compare them favourably with the old Chinese; in this I do not refer so much to the ancient wares of the Sung and Ming dynasties, which are often rough in finish and heavy in form, as to the porcelain

of the finest period which may be said to extend from about 1660 to 1800 A.D., and to which may be referred almost all the choicest specimens in European collections. The unrivalled excellence of this period was due not only to the genius of a few master-potters and the skill of their workmen, but very largely to the extraordinary care expended on the preparation of the materials. Time and labour were of no account, the clays were perfectly levigated and refined and only the best materials were used. The result is that the experienced hand can recognise the porcelain of this time by the paste alone. Pass the finger over the raw foot-rim of a K'ang-hsi blue and white bowl where the paste is free from glaze; the surface is perfectly smooth and almost unctuous, and no gritty particle arrests the touch. The potting, too, is perfection; the shape is true to a hair's breadth, and the milky white surface betrays no flaw or blemish. The pure limpid glaze is hardly noticed; one might say the piece had been lifted "dripping from a bath of clear water." Roughness of paste, imperfect shape, flaws in the glaze and wheel lines on the surface point to a period of manufacture before or after the age of excellence,—generally after. There are, of course, many other tests to be learnt, the style of ornament, the brilliancy of the colours, and sometimes, though very rarely, the marks themselves; but the safest gauge of all porcelains is the paste, and nothing but handling of the pieces themselves, and careful comparison, can make the collector master of this.

The Chinese methods of decorating their porcelain are legion, and have served as patterns for all countries.

When the preliminary stages were over and the carefully prepared clays had assumed their destined shape upon the potter's wheel or in the mould, the vessel passed into the hands of the decorator. It might at this stage be finished off with the modeller's or the engraver's tool and fired without glaze: it would then appear as *biscuit* porcelain, a class of ware little affected in China though common enough at the European factories. Again, it might be simply immersed in or sprinkled with a pure white glaze and fired, relying entirely on its unadorned beauty.[1] It was, however, more usual to treat it in one or more of the following methods :—

Engraving with a sharp steel point.—This is one of the earliest forms of decoration, and was used with consummate skill; witness the exquisite porcelain of egg-shell thinness with floral designs, dragons, or what not, so delicately incised as to be scarcely visible until held against the light, in the manner of water-marks in paper.

Embossing, either effected by pressing on a mould, or by placing on the surface shavings of the clay used for the vessel itself and working them into shape with a wet brush.—This decoration is the forerunner of the *pâte sur pâte* which has found its best expression in our own time in M. Solon's work at Minton's. Both

[1] Sprinkled glazes are sometimes said to be *soufflé*, i.e. blown on through gauze attached to the end of a tube. Roughness or slight corrugation of the glazed surface, originally a defect in the manufacture, was afterwards deliberately effected: such surfaces are known as "chicken skin," "orange peel," etc., and are admired for the additional play of light which they give to the ware (see plate 12, fig. 3).

PLATE 2. CHINESE.

CELADON DISH: 13TH CENTURY. D. 13½ IN. (B.M.)

1. Ting yao Dish: Sung or Yuan Dynasty. (2) Modern "Nan-tcheou" Vase.
3. Fuchien Matchpot. 4. Fuchien Vase. 5. Statuette of Kuan Yin. H. 5½ in
6. Fuchien Libation Cup.

these methods, engraving and embossing, are used in company with others that follow.

Piercing *à jour*, where the paste is cut clean away and the design left like fret-work, as on fig. 4 of plate 3.—The utmost lightness and elegance were obtained by these means, which are displayed with good effect where the vessel so treated has a pierced outer shell protecting an inner cup with surface entire. Or again, the pattern was cut away and the glaze allowed to fill up the perforations, converting the design when fired into a transparency (see plate 13). This is the nature of the *rice grain* decoration (so called because of the shape of the perforations), which is also seen on the *Gombroon* bowls of Persian make. It may be noted here that in the processes as yet described the ornament is applied to the raw body before glazing, and as it was the Chinese custom to fire the body and glaze together at one operation, the utmost skill was needed in handling the still soft material during the process of ornamentation.

Glazing with Coloured Glazes.—This embraces an immense variety of wares and includes some of the most conspicuous triumphs of Chinese art. The colouring matter is applied in the form of metallic oxides which are mixed with the glaze and developed in the furnace : such are the blues from cobalt, purples from manganese, yellows from antimony, celadon greens and browns from iron, greens, reds and turquoise from copper, in endless varieties. The protean effects of the various copper oxides are the most astonishing. They pass through an inconceivable number of changes according to the varying heat of the

fire and the oxidising or reducing atmospheres introduced into the kiln. To them we owe most of the wonderful splashed and variegated glazes which we call *flambés* and the Chinese *Yao pien* (furnace transmutation), at first the result of accident but afterwards capable of control.

Crackling, applied alike to white and coloured glazes.—This too was, no doubt, the result of accident at first, but the skill of Chinese potters learned to control the crackle with perfect certainty, an achievement which has been the despair of European potters. It is done (this is one way, at any rate) by mixing a little steatite (*hoachi*) with the glazing material, which in this way acquires a different expansion to the body, and so splits up in the furnace into a net-work of cracks or tiny fissures all over the surface. When the cracks are wide apart, the surface is likened by the Chinese to cracked ice, or masses of crabs' claws; and when they are close together, the crackle is compared to fish-roe in China and called *truité* in France, from its likeness to the scales of a trout. Coloured inks are sometimes rubbed into the cracks producing a beautiful net-work of coloured veins in the glaze. Some glazes, like the turquoise, are naturally crackled, but the Chinese can produce the cracks, large or small, at will, and can make bands of them in different sizes on the same piece. Three examples of coloured crackle are shown in plate 5.

Painting in slip, in which the designs are boldly traced in liquid clay, usually in white on a brown, dark blue or lavender ground.

Painting in Blue under the Glaze.—This is at once

the most common form of ornament and the oldest method by which actual painted designs were applied to porcelain. Its exact age is disputed, and though it has been claimed for the Yuan dynasty (1280–1367), there is little to show its existence before the Ming dynasty (1367–1643). Porcelain so decorated is known as "blue and white," and will be discussed more fully in another place (p. 29).

Painting in other Colours under the Glaze.—The number of colours that will stand the full heat of the furnace, and so can be used on the raw body before glazing, is limited. They are sometimes called *couleurs de grand feu*, and include blue from cobalt, red from copper, celadon green and brown from iron. A combination of all or several of these colours is characteristic of one class of porcelain, the most usual being the red, which varies from a brilliant ruby to maroon, combined with blue; and the blue, or blue and red, with bands of a pale brown or buff, called Nanking yellow.

Painting with Coloured Glazes, either on the raw body or on the *biscuit*.—This method is distinct from, and earlier than, the painting with enamel colours on the glaze. The ware was not strictly painted, but rather divided into compartments, sometimes by a pattern with raised outlines and sometimes with engraved or chiseled and even pierced designs, which were filled with coloured glazes (see plate 4). The colours used were turquoise blue from copper, purple from manganese, and yellow from iron containing antimony, the original *san ts'ai* or three colours: these were mixed with a glaze more fusible than the

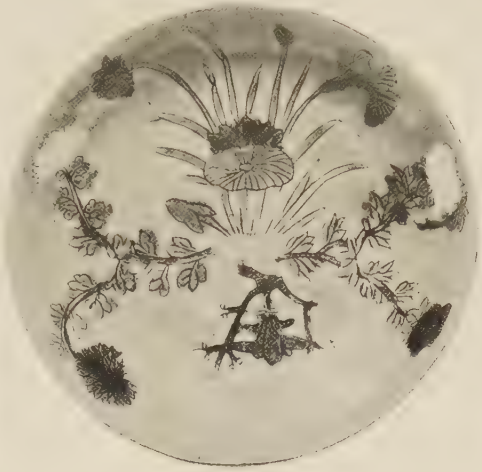
ordinary porcelain glaze and fired in the more temperate parts of the kiln ; for the latter reason they are sometimes called *couleurs de demi grand feu.*

Painting with Enamel Colours over the Glaze.—This is the most familiar method of colour-decoration, and the range of colours is immense. It probably dates from the middle of the sixteenth century, and at first was almost confined to the three colours (*san ts'ai*), and the five colours (*wu ts'ai*) of the old *famille verte* porcelains. The three colours of the *famille verte* are a brilliant green of camellia-leaf tint, often shaded in various tones and laid on in thick patches, the manganese purple which varies from purplish brown to brownish purple, and the buff yellow of the old *san ts'ai.* The green was often pencilled with black. The addition of blue—at first under the glaze as in the "blue and white", and afterwards in a brilliant over-glaze enamel—and of iron red complete the five colours. These colours in the bold designs of the late Ming and K'ang-hsi porcelains are unsurpassed for brilliancy and decorative effect (plate 10). In the early part of the eighteenth century the palette of the enamel painter was greatly enlarged. Rose reds and carmines of many shades, derived from gold (the purple of Cassius), began to predominate, and the porcelain of this class is called *famille rose.* But more will be said of this important class of decoration in another place.

It is now time to say a few words about the factories at which the porcelain was made. The famous wares of the ancient dynasties, the T'ang and Sung, were made at a number of factories in various parts of

PLATE 4. CHINESE, WITH COLOURED GLAZES. 17TH CENTURY. (B.M.)

2



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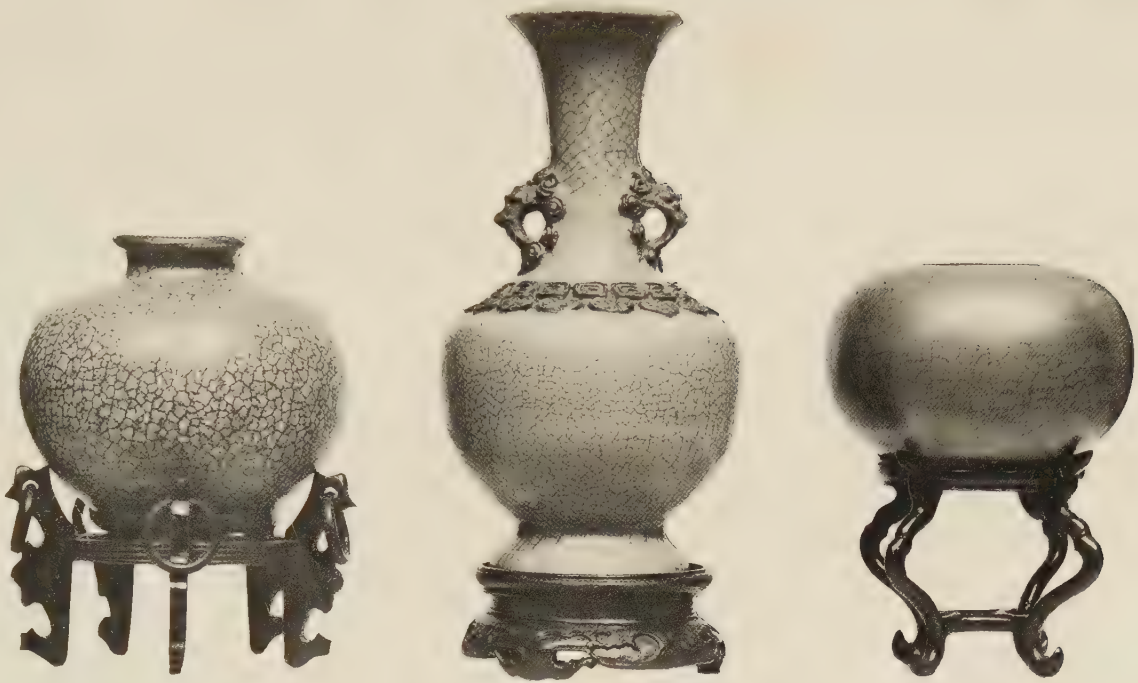
1. DISH WITH ENGRAVED DESIGNS; YELLOW GROUND. D. 8¼ IN.
2. LION AND CUB. 3. WATER-POT WITH FIGURE OF THE POET LI T'AI-PO.

PLATE 5. CHINESE CRACKLE. (B.M.)



1 2 3

1. Vase with brown glaze. 2. Vase with greenish glaze, brown reliefs. H. 7 in.
3. Alms Bowl with lustrous brown glaze.

China. These porcelains are exceedingly rare, and the Chinese, who are confirmed antiquaries, will pay fabulous prices for genuine specimens; so that they can scarcely be found out of China, and little need be said of them here, especially as they will be briefly touched on in the next chapter. When the Sung emperors were driven south by the Mongols, and finally extirpated at the commencement of the Yuan dynasty in 1280 A.D., the northern potteries were gradually abandoned and the art was concentrated at Ching-tê-chên, in the province of Kiang-si, where the imperial factory was established. This famous factory was founded by the Emperor Chên Tsung in the period Ching-tê (1004–1007 A.D.), from which its name was taken. It has since then become the greatest ceramic centre in the world, and nearly all the fine Chinese porcelain known in Europe has come from its kilns. At the beginning of the eighteenth century it contained three thousand kilns and harboured a million souls. The Jesuit missionary, Père d'Entrecolles, whose invaluable letters give a description of the life and work in this busy town at the period just mentioned, describes its appearance at night as that of a burning city, a description which, no doubt, inspired Longfellow in his Keramos to write :—

"And bird-like poise on balanced wing
Above the town of King-te-Ching,
A burning town, or seeming so—
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted by the lurid glare
Of jets and flashes of red fire."

The only other porcelain factory that has retained its reputation is that of Tê-hua, in the province of Fuchien, which still supplies a beautiful ivory-white ware, so well known in the form of statuettes of the goddess *Kuan Yin*, (which have often been mistaken for those of the Virgin,) and other figures of deities, heroes, and fabulous animals. The potteries of Kuangtung (Canton) supply a kind of stoneware with brilliant mottled, splashed and speckled glazes of red, grey, green and purple tones, which are sometimes classed as porcelain, though strictly they are not of that nature. This ware is called *namako* by the Japanese (from its resemblance to the sea snail), and old specimens are much prized and were thought worthy of imitation by the Ching-tê-chên potters. There are, of course, private factories scattered about China which supply ware for local use; occasional pieces of their manufacture find their way to Europe, and, because they are rough and coarse in make, are sometimes taken for ancient wares. But to the Western collector Ching-tê-chên is practically the one and only source of Chinese porcelain.

Table of Important Chinese Dates.

Dynasties.

Sui . .	589– 617 A.D.	Ming . .	1367–1643 A.D.
T'ang . .	618– 907 „	Ch'ing . .	1644 (present day).
Sung . .	960–1279 „		
Yuan . .	1280–1367 „		

Ming Emperors.

Hung-wu .	1368–1398 A.D.	Chêng-tê .	1506–1521 A.D.
Yung-lo .	1403–1424 „	Chia-ching .	1522–1566 „
Hsüan-tê .	1426–1435 „	Lung-ch'ing	1567–1572 „
Ch'êng-hua	1465–1487 „	Wan-li . .	1573–1619 „
Hung-chih .	1488–1505 „	T'ien-ch'i .	1621–1627 „

Ch'ing Emperors.

Shun-chih .	1644–1661 A.D	Tao-kuang	1821–1850 A.D.
K'ang-hsi .	1662–1722 „	Hsien-fêng	1851–1861 „
Yung-chêng	1723–1735 „	T'ung-chih .	1862–1874 „
Ch'ien-lung	1736–1795 „	Kuang-hsii	1875– „
Chia-ch'ing	1796–1820 „		

CHAPTER II

Early Wares

THE history of Chinese porcelain has been conveniently divided into five periods: (1) the primitive, (2) Ming, (3) K'ang-hsi, (4) Ch'ien-lung, which includes the preceding reign of Yung-chêng, and (5) modern.

The primitive period embraces all the wares made before the Ming dynasty which began in 1368 A.D., and it might be very speedily dismissed in a work of such narrow limits as this, if we were only concerned with actual specimens of the period. With very few exceptions the porcelains of this time are only known outside China by written descriptions, and even within the Celestial Empire they are excessively rare. But the Chinese are inveterate imitators, and it is necessary to briefly mention some of the antique types if only to lead to a better understanding of the modern copies.

During the T'ang dynasty (618–907 A.D.) porcelain was first ordered by Imperial decree for the use of the court. This ware was described as "imitation jade," while another kind is spoken of as blue and two others as white. We read that the "white teacups of Hsing-chou porcelain are prized throughout the Empire,"

while the poet Tu (803–852 A.D.) wrote, " The porcelain of the Ta-yi kilns is light and yet strong. It rings with a low jade note and is famed throughout the city. Your Excellency's white bowls surpass hoar-frost and snow. Be gracious to me and send some to my poor mat-shed."

In the reign of Shih Tsung (954–959) the porcelain of the province of Honan is described as " blue as the sky, as clear as a mirror, as thin as paper and as resonant as jade." This was the famous *ch'ai yao*, described as " blue as the sky after rain when seen between the clouds " : it was the prototype of many lovely blue glazes, ranging from deep sky-blue to the palest *clair de lune*.

The Sung dynasty (960–1279 A.D.) produced more numerous types, of which the most celebrated were :—

The porcelain of Ju-chou, in the province of Honan, which imitated the old *ch'ai yao* in colour. The glaze was either plain or crackled, and so thick as to be compared with " melted lard " in consistency.

The porcelain made at Pien chou in the early part of the twelfth century and afterwards at Hang-chou was much prized and received the name *kuan yao* (imperial porcelain), which has since been used as a general term for imperial porcelain of various kinds. The original *kuan yao* was generally crackled and the glazes were pale-blue, emerald-green, and grey in colour ; the paste was of reddish brown tint and showed through at the edges where the glaze was thin, and on the foot-rim, from which peculiarity the ware was said to have iron-coloured feet and brown mouths. This is the original of the large class of stone-coloured

crackle ware, mostly of eighteenth century date, but in these later imitations the iron feet have been obtained by artificial colouring.

Ting chou, province of Chihli, was famed for a white ware of two kinds, (1) the finer quality described as white as flour (*fên ting*), and (2) a coarser yellowish ware called *t'u ting* (earth-coloured). The pottery was moved south after 1127, and the ware was then called *nan ting* (Southern Ting). It seems to have chiefly consisted of bowls and dishes with bold floral designs, engraved or impressed; the ware has a dull white glaze, often crackled, and the genuine specimens are said to be distinguished by tears or spots where the glaze has run thick. It was successfully imitated by P'êng Chün Pao in the Yuan dynasty, and by Chou tan Ch'uan in the sixteenth century. The latter worked at Ching-tê-chên, and reproductions of *Ting yao* are still made there (plate 3, fig. 1). These reproductions, with a decoration in under-glaze blue, form the "soft-paste" of the American collectors.

But the most familiar class of the Sung wares is that first made at Lung-ch'üan-hsien, in the prefecture of Ch'u-chou-fu, province of Chekiang. This was the green porcelain (*ch'ing tz'u*) which we call Celadon, a stout ware with remarkably thick glaze which varies in tone "from bright grass-green, through lighter shades to the palest sea-green." It is usually ornamented with fluting and ribbing on the sides and with engraved or modelled designs, floral or otherwise, under the glaze. The glaze is either plain or crackled; in the former case it is called *Lung-ch'üan-yao*, and in the latter *ko-yao* (the elder-brother ware), the Chinese

story being that these two kinds were made by two brothers Chang in the twelfth century. The Sung celadon is distinguished by a decided grass-green tint, but the ware has been reproduced at all periods, and the Ming pieces are usually recognisable by a bare ring of red-brown colour under the base where a circular support has kept them in position in the kiln. The paste of the genuine old pieces assumed a reddish hue wherever it came into direct contact with the fire, but as in the *kuan yao* this feature has been artificially imitated in modern copies. The term celadon is derived from the name of the hero in Honoré d'Urfé's novel, *L'Astrée*, who appeared on the stage dressed in clothes of a bluish sea-green colour; but the meaning of the word has been extended by continental writers so as to include the whole class of porcelain glazed with single colours. The old celadons are greatly prized by the Japanese who call them *Seiji*; they were largely exported in the earliest times, and specimens are found in Persia and Egypt, and even as far south as Zanzibar and Mombasa. They were credited in the Middle Ages with the power of detecting poison and were renowned among the Arabs and Persians, who called them *Martabâni*, from Martaban, the modern Moulmein, their supposed place of export. Many examples have survived to this day, owing, no doubt, to their great strength and durability; an early piece is figured in plate 2. Of the other Sung porcelains the best known were those made at Chün-chou, province of Honan. They had a coarse reddish body, but very brilliant glazes, including vermilion red, bright onion-green, the purple of the

night-shade berry (*aubergine*), *clair de lune* with purple patches, and *flambés* ranging from "flashing red through every shade of purple to pale blue." The pieces were often marked underneath with numerals. The Chün-chou wares were imitated in the reign of Yung-chêng (1723–35), and among the specimens sent by the Emperor to be copied at Ching-tê-chên were (1) rose crimson, (2) *pyrus-japonica* pink, (3) *aubergine* purple, (4) plum-coloured blue, (5) "mules' liver and horses' lung" (a brilliant flambé glaze, boldly splashed with red, yellow, purple and blue, as in fig. 1 of plate 14), (6) dark purple, (7) rice-coloured, (8) sky blue, (9) and "furnace-transmutation" (*flambé*). These imitations are distinguished by the fine quality of the porcelain and their superior technique.

The emperors of the Sung dynasty were driven south and finally extirpated by the victorious Mongols, and the Yuan dynasty (1280–1367 A.D.) began under the auspices of Kublai Khan, grandson of Genghis Khan, who made his capital in Khan-balik or Cambalu (city of the Khan), the modern Peking. The rapacity of the Tartar governors appointed in this period proved disastrous to the ceramic industry, and many of the old factories were extinguished. The art was now focussed in Ching-tê-chên, which began to assume great importance: a superintendent was appointed and the imperial potteries systematically organized, and from this time Ching-tê-chên became the ceramic centre of China, sending large and ever increasing supplies of porcelain by ship to the imperial court.

Examples of Yuan porcelains are extremely rare,

PLATE 6. CHINESE "BLUE AND WHITE." (B.M.)

COVERED JAR: CHÊNG-TÊ PERIOD (1506-1521). H. 16½ IN.

and such as are known consist chiefly of white with engraved ornament, celadon, pale lavender and *clair de lune*, the last mentioned sometimes flecked with fortuitous patches of red colouring. It is recorded that ewers and pots with spouts, for wine and tea, were among the novelties of the time, as were also the tall upright tea-cups and wine-cups on stems.

The native Ming dynasty (1367–1640 A.D.) inaugurated a period of great progress at Ching-tê-chên, and our information about the porcelain of this time is more precise, though actual specimens, of the earlier part, at any rate, are still of the utmost rarity. The reign of Yung-lo (1403–1424) was famed for a beautiful white eggshell porcelain, so thin as to merit the epithet "bodiless," and usually engraved, or painted in white slip, with delicate designs which show against the light like water-marks in paper. Gilt scroll-work on a lustrous iron-red ground was another feature of the porcelain of this time.[1] The era of "blue and white" (i.e. porcelain painted with blue under the glaze) had now begun, and though not so noted as the blue and white of the succeeding reigns, that of Yung-lo acquired some distinction. Intercourse with Persia and Western Asia had existed for many years, and in the reign of Hsüan-tê (1426–1435) a particularly fine blue pigment, known as Mohammedan blue, was imported from the west. It is usually described as of pale tone, but actual specimens belonging to this reign are practically unknown out of China. Its re-

[1] Two bowls of this class in the British Museum bear the Yung-lo mark. This style of decoration was adopted by Eiraku in Japan (see p. 96).

putation, however, was so great that it has been the custom ever since to put the mark of the reign of Hsüan-tê on blue and white porcelain of all kinds and all periods. Another colour of this period was no less celebrated, the *chi-hung* or sacrificial red, so called from its use on the sacrificial vessels of the temple of the Sun. It was a brilliant under-glaze colour of ruby tint, so pure and sparkling as to give rise to the belief that it was obtained from powdered rubies; but this idea implies a chemical impossibility, and the colour is in reality one of the many beautiful effects of copper oxide used as a colouring agent. The reign of Ch'êng-hua (1465–1487) was equally famous for its porcelain. The blue and white, it is true, was not so highly prized, for the supplies of imported blue had failed, and the native cobalt was used in preparing the colour. But a great advance in coloured decoration was made, and though it is doubted that actual painting in colours was as yet in practise, there is no question that pictorial designs in coloured glazes were used with great effect at this time. It is to this period that the celebrated "chicken wine-cups" belong. They were dainty little cups of eggshell thinness decorated "with Moutan peonies and with a hen and chicken under flowers, instinct with life and movement." A yellow colour likened to the "tint of a boiled chestnut" distinguished the porcelain of the succeeding Emperor Hung-chih who reigned from 1488–1505. Under his successor, Chêng-tê (1506–1521), fresh supplies of Mohammedan blue were imported by the Viceroy of Yunnan, and a renaissance of the blue and white began (plate 6). The blue is

darker than that of Hsüan-tê, as will be seen from a few examples bearing Arabic inscriptions, which may be studied in the British Museum. Yellow was again prominent, a favourite decoration of the period being a five-clawed imperial dragon with details engraved in the paste and filled in with green in the midst of cloud scrolls and imbricated waves, sometimes in a yellow ground. The long reign of Chia-ching (1522–1566) was noted for its blue and white (from the Mohammedan pigment), of dark tone, but very brilliant. Turquoise blue, dark and sky blue, yellow, brown and red embellish the porcelain of this time, either as monochromes or as coloured grounds for the blue decoration. The old "sacrificial" red was now replaced by an over-glaze coral red obtained from oxide of iron, the former being excessively difficult to manufacture. During the concluding reigns, of which those of Lung-ch'ing (1567–1572) and Wan-li (1573–1619) alone are important, the Mohammedan blue again failed, but an effective substitute for blue and white was found in the enamel colours then coming into general use. This period is marked by the first appearance of the *famille verte* porcelain, so called from the predominance of a brilliant green enamel. The ware was painted in enamels over the glaze, the colour schemes consisting of green, manganese purple, and yellow, the *san ts'ai* or three-colour decoration, and the *Wan-li wu ts'ai* (five-colour decoration of Wan-li), which embraced the three colours with the addition of red and the under-glaze blue of the old blue and white. An immense quantity of porcelain was made under Wan-li and a considerable amount has survived

(plate 10, fig. 1). A large export trade to India, Ceylon and Persia was now in full swing, and most of the genuine Ming specimens in modern collections are traceable to this time. Earlier pieces of Ming porcelain are occasionally found in Europe, but they are rare and almost entirely confined to the blue and white of the Chêng-te and Chia-ching periods.

To briefly summarise the characteristics of Ming porcelain, the colours that one would expect to find are white, blues in various shades, celadon green, lustrous browns, brilliant red and flambés of the *grand feu* : turquoise, manganese purple, and pale yellow of the *demi-grand feu*, these colours being on the biscuit, and finely crackled : lustrous green,[1] coral red, brownish purple, pale yellow, dull black and gilding of the *petit feu*, these colours being painted on the glazed porcelain and afterwards fired at a low temperature in the muffle kiln. The blue painting is always under the glaze ; the designs are usually first outlined in dark blue and afterwards filled in with flat washes of a paler tone : compared with that of the K'ang-hsi period the painting is stiff and formal, and the merit of the ware depends on the quality of the blue pigment employed. Besides actual painting with the brush, a great deal of the decoration of the period was effected by engraving in the paste, open-work carving, and modelling in low relief, the engraved and

[1] The enamel greens of the Ming porcelain differ slightly from those of the next dynasty, but the nuances can only be learnt by comparison of the pieces themselves. There is, however, a distinctive bluish green which seems to be confined to the early painted Ming wares.

carved ornaments being frequently coloured with the glazes of the *demi-grand feu*, as opposed to painting proper. The forms of the vases, etc., compared with those of the fine period that followed, are heavy and clumsy, and the ware is thicker and less cleverly potted.[1] There are, of course, exceptions to this, such as the white eggshell bowls of the Yung-lo and Hsüan-tê periods, and towards the end of the dynasty a potter who took the sobriquet of Hao Shih-chiu (the Hermit hidden in the teapot), was celebrated for his tiny wine-cups coated with "liquid dawn" glaze with its "undulations of the brightest vermilion," and for eggshell cups fit to "float down stream." He was also noted for brown teapots of the shade known as "dead leaf."

[1] It has been frequently noticed that the bases of Ming pieces are marked with faint radiating lines in the paste beneath the glaze, and that the foot-rims are often slightly browned, and roughened by particles of the sand on which they rested in the kiln.

CHAPTER III

K'ang-hsi Period

THE unsettled times that ushered in the present Manchu dynasty were not favourable to the ceramic industry, and the productions of the first reign, that of Shun-chih, are scarcely worthy of mention. But his successor, K'ang-hsi, reigned for more than a complete cycle of sixty years, from 1662–1722, and during this period Chinese porcelain attained its greatest brilliancy. It is to this reign and those of the two succeeding emperors that practically all the finest pieces in Western collections may be referred. The splendid successes of this period of perfection are to be attributed to the fortunate selection of four brilliant men to superintend the imperial factories. The first of these was Lang T'ing-tso, Governor of the province of Kiangsi in 1654 and Viceroy from 1656–61, and again from 1665–68. He was the inventor of the famous *Lang yao*, perhaps the greatest of all achievements in single-colour porcelains. This ware includes two colours, a brilliant red and an apple green. The better known is the former, which "varies from intense blood red through intermediate shades of paler hue to almost pink : again it darkens to dull maroon

or liver-coloured tint." It is usually known as *sang de boeuf* or ox-blood red, and was produced from oxide of copper, no doubt in an attempt to recover the old "sacrificial red" of the reign of Hsüan-tê. Since the time of Lang T'ing-tso constant attempts have been made to reproduce it, but though its brilliant hues have been almost equalled, there are peculiarities in the original Lang yao that defy imitation. The potting of the pieces is perfect, and from the lip of the vase, which is marked by a mathematically even line of white, the rich fluescent glaze runs down in broken tints, developing a full ruby red below the shoulders and ending in a regular line round the base : the glaze is crackled all over and the colour has a stippled appearance due to its being blown through gauze on to the surface ; the foot underneath is either glazed with plain white, or with apple green or rice-coloured crackles. Subsequent imitators have never succeeded in controlling the flow of the glaze, and it has congealed in drops below the base line which have to be afterwards ground away. The apple-green Lang yao is even rarer than the *sang de boeuf*, but has the same characteristics of manufacture. The objects selected for the Lang yao glazes seem to have been chiefly vases, censers, boxes, bowls and snuff-bottles.

The progress of the porcelain manufacture was interrupted between 1674–78 by the rebellion of Wu San-kuei which involved the destruction of the imperial factory at Ching-tê-chên; it was, however, rebuilt when peace had been restored, and a new era of ceramic energy began. In 1683 the factories were again under the superintendence of a man of genius,

Ts'ang Ying-hsüan, whose skill came to be regarded as something supernatural. The most beautiful of the Ts'ang yao, as his porcelain is called, are the pieces with glazes of "snake skin" (an exquisite green of iridescent hues), eel-skin yellow of brownish shade, turquoise blue and variegated yellow. Another glaze of this reign, which is scarcely less sought after than the *sang de boeuf*, is the "peach bloom" of American collectors. This is also a colour obtained by oxide of copper, and apparently resulted from another attempt to make the old "sacrificial" red. The exact tint of this rare and coveted glaze has been thus described by Dr. Bushell: "The prevailing shade is a pale red, becoming pink in parts, in others mottled with russet spots, displayed on a background of light-green celadon tint." The Chinese variously call it "apple red" or "haricot red," the latter name suggesting the colour of the Chinese kidney bean. A tiny specimen of this glaze has realised as much as 4,000 dollars in America. But the list of successful single-colours that distinguish this brilliant period is a long one; it includes the *clair de lune* of palest blue: brilliant blues of darker shades, of which perhaps the finest is the mazarin blue, a deep grey blue of *lapis lazuli* tone, blown on to the ware through gauze and having a powdered appearance (plate 10, fig. 3). This last was used either as a single-colour, sometimes pencilled over with delicate gilt designs, or as a ground-colour broken by panels containing enamelled decoration; and it has the peculiarity of retaining its brilliance in artificial light. Another is the "mirror black," a lustrous and sometimes iridescent black of

wonderful intensity, which is seen either plain or with gilt designs. This colour is distinct from the older dull black. To these should be added lustrous browns of all shades (derived from a ferruginous earth called *tzu chin*), chocolate, bronze, *café au lait*, dead leaf and old gold. A common form in which these colours appear is as ground-colour with panels of enamelled ornament; this class of porcelain was largely imported by the Dutch, hence the name "Batavian" under which it appears in old catalogues. Again, turquoise blue, of the shades known as "peacock green" or "kingfisher colour," is seen on vases, figures of grotesque lions, etc. This colour is minutely crackled and was laid on the biscuit; it seems to have developed conspicuously well on an earthenware body, and some of the finest vases so decorated have a sort of earthenware basis and are remarkable for surprising lightness of weight. Manganese purple of the *aubergine* (egg-plant) violet tint was likewise laid on the biscuit, and is often found in combination with the turquoise glaze. Noted examples of this purple glaze are the peach-shaped wine-pots, which were copied in this country at Rockingham, under the name of Cadogan teapots. Another novelty was the "tiger skin" glaze (hu-p'i), a piebald effect made up of dabs of yellow, green, purple and white, and believed to be one of the inventions of Ts'ang Ying-hsüan. The white glazes include the perfection of pure white, besides copies of the old *fên ting*, which are either soft creamy white or clouded with pale buff, and usually crackled.

The enamels of the three-colour and five-colour classes reached their highest pitch of excellence during

this reign. The K'ang-hsi *wu ts'ai* (K'ang-hsi five-colour decoration) consists of enamel-blue (over the glaze) which distinguishes the porcelain of this reign from that of the Ming period when the blue was under the glaze; brilliant green in two shades laid on in thick patches, iron-red, pale yellow and a manganese colour which varies from purplish brown to brownish purple; black was also used, especially for outlining the designs. This was the period of the finest *famille verte* porcelain, the *ne plus ultra* of enamelled wares. The body and glaze are faultless and the forms irreproachable, the colours are distinguished by full tints of jewel-like brilliancy, and the designs unite the bold grouping and breadth of treatment of the Ming decoration with the skilful brushwork of a more polished age (see plate 10, figs. 2 and 3). Here must be classed those magnificent covered jars, beakers and vases of large dimensions and varied shapes, ovoid, square, hexagonal, bottle-shaped, club-shaped, etc., painted with court scenes, gorgeous flowers and birds, mythological creatures and a host of other designs in the five and three colours (green predominating), on grounds of white, mazarin blue, transparent green, yellow, coral red or glossy black.[1] The last colour is formed of a dull black pigment washed over with lustrous transparent green, and is best known in the famous black hawthorn vases in which the glossy greenish black ground is broken by reserved designs of plum blossom and other flowering shrubs painted

[1] The terms *famille noire* and *famille jaune* are sometimes applied to the pieces of this class which have black and yellow grounds respectively.

in the *famille verte* enamels (plate 9). Additional embellishments of silver and gilt were sparingly used, and at the end of the reign of K'ang-hsi the appearance of carmine and white enamel heralded the coming of the *famille rose*. The influence of Japanese art began to be felt at this time and the Imari decorations were closely followed (see p. 85).

The K'ang-hsi blue and white, which has been left to the last, forms a class by itself, and a highly important one (plate 7, figs. 1 and 2, and plate 8, fig. 2). To the collector of blue and white the reign of K'ang-hsi is the be-all and end-all. For specimens of the finest Ming periods are virtually unobtainable, and after the reign of K'ang-hsi the blue and white rapidly degenerated. The charm of the K'ang-hsi blue and white consists not merely in the beauty of the paste, the purity of the glaze, the perfect potting and graceful forms, but in the harmony of the faintly tinted white ground with the varied shades of blue painted on it. The blue is not so full and strong as the Ming colour, but it is "graded, palpitating, modulated and never still." The appreciative pen of Mr. C. Monkhouse has described it in words that are well worthy of repetition: "It would take a long time to exhaust the number of changes which the Chinese ring upon the many tints of blue and white—white sometimes white as curds, sometimes greyish, sometimes tinged with the faintest blue, like the film inside a bird's egg. But if the white is varied, what of the blue? Sometimes brilliant and opaque as lapis lazuli, sometimes pure and trembling as sapphire, now almost black, now wholly grey, sometimes warm as purple, sometimes

cold as a wintry sky. Whatever quality is taken, is of course used throughout, but even this allows for great variation in shade; a dark and light blue are nearly always employed, and three, if not more, distinct tones are often seen on the same piece." The Chinese themselves prefer the silvery grey tint (as in plate 8, fig. 1), but the Western eye favours the fuller and brighter tones. The difference between the first-rate colour and the second best is a fine distinction that can only be made by natural instinct combined with careful training of the eye; and some collectors actually carry a small specimen of the best quality about with them to habituate themselves to the delicate *nuances*. The decoration of this ware embraces every kind of motive in which the Chinese excel: flowers, landscape with birds and animals, fish, mythical creatures, mythical and religious personages, ceremonial subjects, battle and hunting scenes, domestic scenes, conventional patterns, symbols and arabesques. Some few distinctive patterns are associated with particular shades of blues. Among the most striking examples are the well-known ginger jars (plate 7, fig. 1), with sprays of blossoming prunus—the "hawthorn pattern"—in white on a ground of wonderfully deep and brilliant blue intersected with darker lines resembling the cracks of ice. The design is intended to suggest the prunus blossoms fallen on the ice as it breaks up, and the jars were sent full of sweetmeats or ginger as presents at the New Year which begins in China from three to seven weeks later than in Europe. The jars have been made without intermission to the present day, but those of the K'ang-hsi period are known, not only

1 3 2

1. EWER WITH PALE BLUE ORNAMENT: 16TH CENTURY. H. 7 IN.
2 & 3. K'ANG-HSI PERIOD (1662-1722). VASE WITH "LANGE LIJSEN"; AND "SOFT-PASTE" BOWL WITH THE EIGHT IMMORTALS.

VASE WITH FLORAL DESIGNS IN COLOUR; GLOSSY BLACK GROUND: K'ANG-HSI PERIOD (1662-1722). H. 27 IN.

by the quality of the blue, but also by the finish of the mouth-rim which is unglazed on the outside and only partially glazed within; a castellated border usually completes the ornament upon the neck. The blue of the later and inferior pieces is marred by a purplish tint. A fine dark blue is also used on certain large vases as a ground for bold sprays of magnolia, which are reserved in white and sometimes slightly modelled in relief. Another class of decoration is borrowed from old bronze designs and consists of closely-painted arabesques in a full dark blue, with ogre eyes and ogre faces (*t'ao-tieh*) peering through the pattern. The "aster" design is formed of radiating panels of aster-like flowers in a deep indigo blue, sometimes verging on black. On the other hand the large dishes and vases with full designs, mostly of figure subjects, are usually painted in paler tones.

Another class of blue and white, for which American collectors have been known to give fabulous sums, is the so-called "soft-paste," which has already been mentioned in speaking of the old *fên ting*. The ware is, in fact, a reproduction of the *fên ting*, in which, contrary to the usual Chinese custom with blue and white, the body is first fired to the biscuit stage, and the glaze subsequently added. The body itself is of an opaque and earthy appearance, but, in spite of its name, it is exceedingly hard. It is painted with a blue, usually of greyish tint, and the brushwork is extremely fine with miniature-like touches, and has the soft appearance of painting on vellum rather than on porcelain. The glaze, which is fired at a lower temperature, is soft and contains lead, and is usually

crackled. The finest pieces are generally small—bowls, small vases, cups and snuff-bottles—and the ware is surprisingly light to handle (plates 7 and 8, fig. 3).

In the reign of K'ang-hsi an extensive foreign trade was for the first time developed, and not unfrequently the shapes and decoration of the porcelain were modified to suit Western taste. Large quantities of Chinese porcelain were now imported by the Dutch and other East India companies; and orders were sent out from Europe and transmitted to Ching-tê-chên through the merchants of Canton. We are fortunate in possessing an account by a European observer of the potteries of Ching-tê-chên at this interesting period. The Jesuit missionary, Père d'Entrecolles, from his own observations and from notes supplied by his converts in the potteries, wrote an invaluable description of the life and work in the great porcelain town, which has come down to us in the form of two letters dated September, 1712, and December, 1722, respectively. A summary of these letters will be found in all exhaustive works on Chinese porcelain, and would here involve a reiteration of many facts already noted, but a few of his remarks will form a fitting conclusion to this chapter. Among other things he notices that the *flambés*, or transmutation, glazes were as yet only the result of accidental fire-effects, though he prophesies that at some future date the potters will be able to control them. How soon this prophecy came true will be seen immediately. Incidentally he mentions that the ware we have called "soft-paste" blue and white contained steatite, or soap-stone, among its constituents,

and that the same material formed the white slip used in slip-painted decorations. A curious form of decoration known as "azure put in press" had already become a lost art; it consisted of blue ornament, generally fishes, between two layers of thin paste and glaze, which only appeared in full strength when the vessel, so constructed, was filled with liquid. But the exceptional manipulative skill required for this work no longer existed among the potters, and only a distant imitation of this ware was made by deeply engraving the paste and rubbing cobalt blue into the incisions. Père d'Entrecolles also speaks of the orders given by European merchants, and how some of them had hoped to introduce the manufacture of Chinese porcelain into Europe by importing Chinese material, but that they had only taken the *petuntse* without the complementary *kaolin*, earning the ridicule of the Chinese, who said the foreigners expected to make a body of flesh without bones. Another story of his shows that "Ah Sin" was not without guile even in those distant days, for he describes a method by which the new celadon was given the exact appearance of the old Lung-chüan ware, first by boiling it in a strong *bouillon* and then depositing it in a foul drain for a month or more. Finally he tells how some "sixteen or seventeen years ago" the potters had manufactured plates with pictures of the crucifixion of Christ, which had been smuggled into Japan for the Christians of that country, and how the trade had been found out and instantly suppressed.

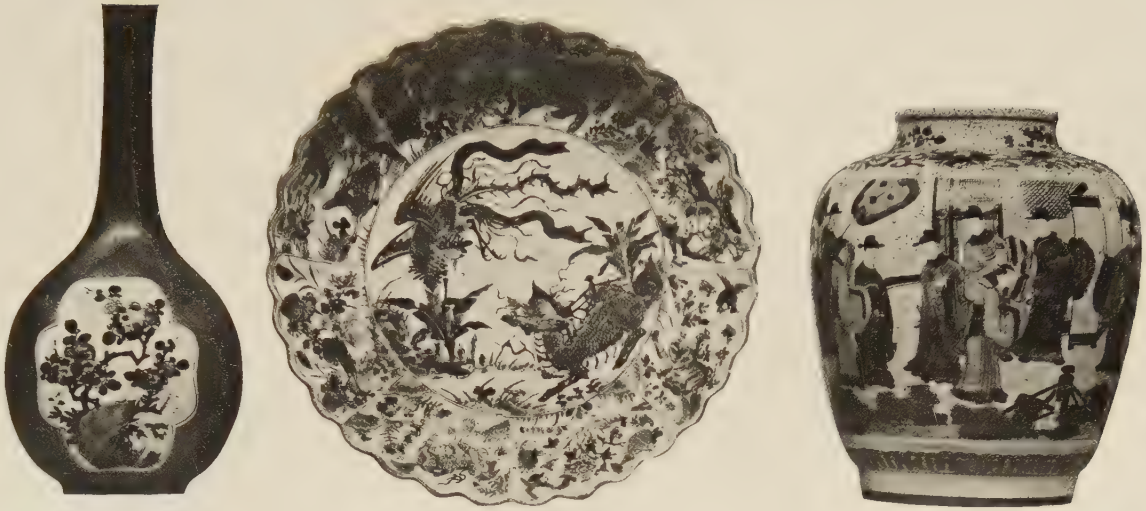
CHAPTER IV

Yung-chêng and Ch'ien-lung

THE reign of Yung-chêng (1723–35) is often treated as though it were from a ceramic point of view part of the long reign that followed. It is, indeed, a period of transition in which the bold, vigorous style and strong colouring of the K'ang-hsi porcelain passed into the half tints and broken colours of the more effeminate, though more technically perfect wares of Ch'ien-lung, in short the passing of the *famille verte* into the *famille rose* ; but the Yung-chêng porcelain has a character of its own and includes many innovations worthy of separate notice. The factories were now under the direction of the celebrated Nien Hsi-yao, and the *Nien yao*, as his special productions are called, are particularly distinguished by the beauty of the pale blue (*clair-de-lune*) and bright *soufflé* red glazes. The Emperor himself was a great patron of the art, and took pains to ransack the empire for examples of the ancient Sung glazes which he sent to Ching-tê-chên for Nien Hsi-yao to imitate.

A list of these triumphs published between the years 1729–32, includes no less than fifty-seven kinds of porcelain, and most of the successful copies of the Sung wares which have found their way into modern collections

PLATE 10. CHINESE "FAMILLE VERTE" (B.M.)



3 2 1

1. JAR: WAN-LI PERIOD (1573-1619). 2 & 3. K'ANG-HSI PERIOD (1662-1722). DISH WITH FENG-HUANG AND KYLIN; AND BOTTLE WITH "MAZARIN BLUE" GROUND. H. 11½ IN.

should probably be referred to this period. They are, however, to be distinguished from their ancient prototypes by the fine quality of the porcelain body and their superior finish. Among them is the noted "robin's egg" glaze which is a copy of a Chün-chou production, and is described as having "a greenish blue dappling and flecking on a reddish ground, the green being subordinate to the blue." The variegated glazes of the Canton stoneware (*Kuang yao*) were also copied on porcelain, and a sapphire blue, called *cloisonné* blue, from its appearance on *cloisonné* enamels, was numbered among the single-colours. The enamelled decoration of the *petit feu*, or muffle-kiln, was considerably developed, and included not only a revival of the old five-coloured decoration of the reign of Wan-li, but a newly developed scheme of soft tints in which rose-reds and carmines, derived from gold, predominate. The Chinese call this new colour-scheme *juan ts'ai* (soft colours) distinguishing it from the full tints of the older three and five-coloured decorations which they name *ying ts'ai* (hard colours). Another name for the soft colours is *yang ts'ai*, or foreign colouring, because the tints are the same as those used on the enamelled copper vessels, made at this period in Canton and supposed to be derived from India. In Europe the term *famille rose* covers all this class of porcelain, including the beautiful bowls, saucer-dishes, etc., of thin eggshell ware of the most perfect quality with elaborately pencilled ornament in pale tints of rose, carmine, blue, lemon-yellow, green and black, with the addition of metallic gold and silver. These pieces frequently have the sides on the reverse

coated with a deep carmine of uniform tint (plate 12, fig. 1), and are known from this circumstance as "ruby back" wares. The imperial yellow, the prohibited colour of this time, is of a marked orange tint and is distinct from the lemon-yellow, a foreign colour, which was new in this reign. A beautiful and characteristic design of this period is a single branch of some flowering shrub thrown boldly across the white surface of the piece, and sometimes with a bird perched among the foliage (plate 11). Pencilled designs in a sepia tint ("ink black") were common at this time, and the novelties of the period included monochrome yellow porcelain enamelled with the "five-colours," and porcelain painted in European style with landscapes and figure scenes, flowering plants, and birds. It is also asserted that three styles of Japanese porcelain were now imitated, so that it may be fairly said that foreign influences had already taken firm root at Ching-tê-chên.

Ch'ien lung

The succeeding Emperor, Ch'ien-lung, reigned from 1736–95, abdicating after he had completed a cycle of sixty years on the throne, in accordance with his vow that, if allowed to reign so long, he would not outreign his grandfather, K'ang-hsi. In the year 1736 the control of the porcelain factories passed into the hands of T'ang Ying, the last and most skilful of the four great directors. He had already won distinction at Ching-tê-chên, where he had worked under Nien Hsi-yao from 1728, and had succeeded in acquiring a

PLATE 11. CHINESE. "FAMILLE ROSE." (B.M.)

1 2 3

TWO BOWLS AND A DISH. PAINTED IN COLOURS. YUNG-CHENG (1723-35).
NO. 2 WAS FORMERLY IN THE DRESDEN COLLECTION. D. $8\frac{3}{4}$ IN.

mastery over the materials and over the fire never equalled before or afterwards. The technical standard of this period is the highest ever reached on porcelain of any description: "the paste of the pieces was white, rich and compact: the fabric, whether thick or thin, was brilliant and lustrous, and the imperial porcelain attained at this period its greatest perfection." Reproductions of every kind were made, both of the old and the recent inventions, and the mastery over furnace-transmutations foretold by Père d'Entrecolles, and largely achieved in the preceding reign, was now made complete. The old Chün-chou glazes were copied with exactitude, and the splashed and variegated colours, the fine *flambés* (plate 14, fig. 2), so much admired by modern collectors, were now controlled with as much certainty as their nature permits. These beautiful effects, at first discovered by an accident in the firing, are due mainly to the protean changes through which oxide of copper passes at various degrees of heat in an oxidising or a reducing atmosphere. Copper at the first degree of oxidation gives a bright ruby red (the *chi-hung* of the reign of Hsüan-tê); with more oxygen it turns to a brilliant green, and at the highest degree of oxidation to a turquoise blue. "In the furnace the various modifications are produced suddenly by the manipulation of the fire. In a clear fire with a strong draft all the oxygen is not consumed, and is free to combine with the metal in fusion. If, on the other hand, the fire be loaded with thick smoke, the carbonaceous mass will greedily absorb all the free oxygen and the metal will attain its minimum degree of oxidation. So,

when placed in a given moment in these various conditions by the rapid and simultaneous introduction of currents of air and sooty vapours, the glaze assumes a most picturesque appearance; the surface of the piece becomes diapered with veined and streaked colorations, changing and capricious as the flames of spirits; the red oxide passes through violet and green to the pale blue peroxide, and is even dissipated completely upon certain projections, which become white, and thus furnish another happy fortuitous combination." [1] This is the scientific method of producing *flambé*, which has been thoroughly mastered in recent times both by Continental and English potters; and Mr. Burton displayed many of its happy effects in his exhibition of Lancastrian pottery in June, 1904. Another way of producing the *flambé* marking, practised in the reign of Ch'ien-lung, was the super-addition of a transmutation glaze to an already finished piece of grey crackled or brown porcelain. This extra coat of glaze might be added by dipping, painting with a brush, blowing through gauze or flecking on in spots so as to produce varied effects. There are examples of this period on which a thick variegated glaze has been run over a vase with ordinary blue and white decoration, giving a result more strange than beautiful.

Rejoicing in his perfect control of colour effects the potter now tried all manner of *tours de force*, imitating natural and manufactured objects of every kind in such a way as to deceive the casual observer; thus, chiselled gold, embossed silver, carved jade and other

[1] Bushell, p. 515.

hard stones, lacquer, mother of pearl inlaid in wood,[1] carved rhinoceros horn, bamboo, wood, shells, shagreen, copper, bronze with patina of various shades, rusted iron, etc., were faithfully rendered. The "iron-rust" (*t'ieh-hsiu*) glaze, a typical example of the skill of the Ch'ien-lung potters, has been described as having "a deep bronze-coloured ground, speckled with lustrous metallic spots and flecked with red clouds." Another celebrated glaze of this period was the "tea-dust" (*ch'a-yeh-mo*), formed by blowing a green enamel on to a yellowish brown (*tzu-chin*) ground (plate 14, fig. 3). This glaze was so highly prized that a law was enacted reserving it for the emperor; the restrictions, however, were evaded by collectors simulating cracks on their pieces and even putting in rivets, for nothing but perfect specimens are allowed in the Palace. Even among private collectors in China a cracked piece of porcelain is an abomination, and the greatest pains are taken to conceal any such defect, by painting a floral spray over it, by the use of lacquer and other means. Other single colours successfully applied in the Ch'ien-lung period are: coral red, which was greatly improved; an intense deep sapphire blue glaze, of finely crackled texture, applied on the biscuit, usually over imperial dragons etched in the paste; finely crackled green and yellow—the "cucumber green" and "mustard yellow" so highly prized by collectors; and finely crackled turquoise.

[1] This is distinct from the *porcelaine laquée burgautée*, which is covered with black lacquer inlaid with elaborate designs in mother of pearl, a ware made as early as the reign of K'ang-hsi.

The blue and white of this and the preceding reign is carefully painted, mainly with floral sprays and conventional scrolls, but the pulsating vigour and depth of the blue which distinguished the K'ang-hsi ware have disappeared, and the white, though purer, is apt to be chalky : we miss, too, the slight tinge of blue in the glaze which brought the white and the blue into such perfect harmony. The falling off of the blue and white was perhaps due to the greater attention paid to enamel-painting over the glaze. The range of colours in this class was greatly extended, mainly by judicious blending, for the palette of the Chinese enameller was always a limited one ; but the delicacy of the painting and the purity of the soft tints with which the fine egg-shell porcelain was jewelled have made the Ch'ien-lung *famille rose* the standard of perfection in enamelled porcelain of all time. If anything, the ware was too perfect, and the miniature-like touches and laboriously diapered designs, while unquestionably triumphs of mechanical skill, are often wanting in the broader artistic effects. These qualities are seen in their extremes on the egg-shell saucer-dishes, which have sometimes as many as seven different patterns massed on their borders (plate 12, fig. 2). The border-patterns of the period were almost all borrowed from rich brocades, frequently surrounding a central design of figure subjects, a good example being the typical " Mandarin " vases of delicate porcelain with imposing figures on the sides of dignitaries in their official robes panelled in richly enamelled diapers (fig. 3, plate 12). The painting of flowers was a labour of love to the Chinese artist,

and naturalistic flowers are another feature of the ware of this period, some of the vases of the time resembling great bouquets of massed blossoms, a scheme of decoration known as the " hundred flowers." Another form of floral decoration was the application of flowers modelled in full relief, as on Meissen porcelain.

The " rice-grain " decoration, in which a pattern was cut out of the porcelain and afterwards filled with glaze, has been already described (plate 13, fig. 1). It is thought to have appeared as early as the reign of Hsüan-tê (1426–35), but there is no doubt that the most perfect examples of this light and elegant class of ware belong to the Ch'ien-lung period. Slight blue-painted patterns usually accompany it, and sometimes the perforation takes the form of an intricate lacework of conventional peonies covering the whole surface and itself covered with a pale celadon-green glaze. Like every other form of porcelain decoration as yet known, open-work ornament was carried to perfection at this time, and it would be hard to find better examples of this work than the charming lanterns with pierced designs and soft *famille rose* colouring, so characteristic of the reign of Ch'ien-lung.

Finally the rarest and most coveted of all the porcelains of the egg-shell and *famille rose* group was that made in imitation of the vitreous ware of Ku Yueh Hsüan. This soubriquet, which means " Chamber of the Ancient Moon," was adopted by an artist who invented about 1735 a much admired kind of glass, used for making small articles such as winecups and snuff-bottles, and frequently painted in vitreous enamels

with the delicacy of a miniature. The Emperor expressed a desire to see this style of decoration displayed on a suitable porcelain body, and T'ang Ying invented a highly vitrifiable glaze on which the full and brilliant effect of the enamels was realised. A specimen of this peculiar ware in the Hippisley collection is described as follows: "Small bottle-shaped vase coated with lustrous white glaze of vitreous aspect, decorated with delicate enamel colours. On the body a picture representing an autumnal scene—roses growing by a rockery, trees with autumn-tinted leaves, and marguerite daisies; in the foreground of which a pair of quails, beautifully painted with miniature finish, stand out prominently." Another interesting feature of this Ku Yueh Hsüan decoration was the introduction of European views and figures.

Modern Period

The brilliant period that began with the reign of K'ang-hsi and reached its climax in that of Ch'ien-lung was followed by a gradual but sure decline. The porcelain of the first part of the reign of Chia-Ch'ing (1796–1820) continued the traditions of the previous reign, and indeed can scarcely be distinguished from the Ch'ien-lung wares; but the spirit of progress had gone, no new inventions distinguished the period, and in the natural course of events degeneration set in. This gradual decadence continued through the succeeding reign of Tao-kuang (1821–50), though among the imperial porcelains there were still many objects

1 3 2

CH'IEN-LUNG PERIOD (1736-95).

RUBY-BORDERED PLATE. 2. "EGG SHELL" PLATE WITH SEVEN BORDERS. 3. "MANDARIN" VASE. H. 11½ IN.

of great beauty. Perhaps the most appreciated decorations of this time are designs of white bamboo sprays or some simple flowers reserved in a ground of soft coral red, and the peculiar ornaments of the so-called "Peking bowls." The latter, needless to say, were not made at Peking, but sent there from Ching-tê-chên for the imperial household; they are ordinary rice bowls decorated with enamelled designs in circular or peach-shaped panels on a ground of crimson, pink, French grey, or lemon-yellow: the ground is usually etched all over with fine scrolls, and the ware has been termed "*graviata*" from this novel form of embellishment.[1] In the reign of Hsien-fêng (1851–61) the great rebellion of the Tai-pings involved the factories at Ching-tê-chên in ruin, and the manufacture practically ceased. It was revived under his successor, T'ung-chih (1862–74), but with scarcely a semblance of its former greatness. Under the present Emperor, Kuang-hsü, a considerable revival has taken place, and excellent imitations of some of the older wares are made, though the modern pieces are nearly always recognizable owing to their inferiority of technique; but with few exceptions the wares of the nineteenth century have little interest for collectors, who, so long as they can get the fine pieces of the period of excellence (1660–1800), will not be satisfied with later copies.

[1] See plate 13, fig. 3.

CHAPTER V

Form and Ornament

A FEW words on the subject of Chinese porcelain-forms may be of service. Naturally they fall into two classes, the useful and the ornamental. The former consist largely of ceremonial objects such as sacrificial vessels, the shapes of which were borrowed at first from ancient bronzes, such as scrolled tripods and four-legged bowls, wine jars and libation cups, these last often copied from originals in carved rhinoceros horn (plate 3, fig. 6). The *Wu Kung*, or five sacrificial vessels, consist of an incense urn, two pricket candlesticks, and two side vases, the last changing with the seasons, e.g. rhinoceros vases in spring, elephant vases in summer, cup-shaped vessels in autumn, and plain ovoid vases with spreading lips in winter. The colours of the ritual vessels varied according to the Temples; those of the Ancestral temple being yellow; of the temple of Heaven, blue; of the temple of the Sun, red; of the temple of Jupiter, the year-star, white. White, we may add, is the colour used by the Court in mourning. The domestic altar is a feature of Chinese houses, and sometimes it is garnished with the five pieces just described, some-

times with a single censer of Fuchien porcelain, and sometimes with a stemmed cup, flanked by a pair of lions with holders for the "joss-sticks" or incense rods. Other semi-ritual forms are the Buddhist alms-bowl, of low globular shape with small mouth, and the lustration vase of the mendicant monk, a spouted vessel of varying form.

Among the vessels for profane use found in the Chinese house are the *San shê* or set of three—an urn for burning chips of sandal wood or other sweet-smelling substances, a box in which the chips are kept and a small vase to hold the tongs or other implements used in the process; these are seen in the library or reception-room. The furniture of the scholar's table includes a porcelain pallet, a slab for the cake of "Indian" ink, water-pots, water-droppers of quaint designs, paper weights often in human or animal forms, seals and oblong hand-rests for the writer's wrist. The pencil-brush has a complete outfit of its own, including, perhaps, a porcelain handle, a bath, a dipping dish, a bed to lie on, a rest usually in the shape of a conventional range of hills, and a cylinder to stand up in. Porcelain plaques are used for mounting as pictures or inlaying on wooden pillows. Vases there are of many shapes, mostly destined to hold flowers, of which the Chinese are devoted lovers. Many of these are copied from old bronze forms, and their shapes are legion; beakers of various kinds, ovoid vases, hexagonal, square, bottle-shaped, club-shaped, etc., etc.: large vases for the hall and small vases for the library. A characteristic Ming shape has a thick foot, slender shank, bulging shoulders and small

narrow mouth. There are, besides, pots for growing flowers, large for the balcony and small for the table, and shaped dishes for the narcissus bulbs grown on sand and pebbles. Add to these fish-bowls for gold-fish or for use as flower-pots, barrel-shaped garden-seats, boxes, cabinets, hat-stands, cool pillows, hanging lamps with perforated sides and pierced hanging baskets for sweet-smelling blossoms. The "arrow cylinder" is an upstanding vase of cylindrical or square tubular form, resting in a socketed porcelain stand; and small vases with tapering necks are used for sprinkling perfumes. Snuff-bottles are a class by themselves, embracing most of the vase forms and decorated with all the devices used by the Chinese art potter, engraving, piercing, moulding in relief, single-colour glazes, crackles, and enamel painting, and they include some of the choicest specimens of Chinese porcelain. They were used for other things besides snuff, e.g. medicine, pigments, etc., and many of them date back beyond the days of snuff and tobacco, which were introduced into China in the reign of Wan-li (1573–1619), but the majority will be found to bear the marks of Yung-chêng, Ch'ien-lung, Chia-Ch'ing and Tao-kuang of the present dynasty. Table services include spoons, chop-sticks, bowls of various sizes, drageoirs, saucer-dishes, wine-cups, tea-cups, etc., tea-pots and wine-ewers. Tea came into use during the T'ang dynasty, but tea-pots and wine-ewers with spouts appear to have been a novelty in the Yuan dynasty; teacups are usually without saucers, though it is needless to say that saucers, plates with rims and cups with handles have been made in large

quantities for export to Europe from the reign of K'ang-hsi onwards.

Of the purely ornamental forms the *Wu shê*, or set of five vases, include a pair of beakers on the outside, a pair of covered jars, and in the centre a jar with mouth smaller in diameter than the body. The Chinese set differs slightly in form and arrangement from the *garnitures de cheminée*, or mantelpiece set so largely imported by the Dutch East India merchants in the seventeenth and eighteenth centuries; the latter included three covered jars with two beakers between, usually in blue and white, or with enamelled panels on a lustrous brown *tzu-chin* ground, a style of decoration known in Europe as "Batavian." The magnificently decorated tall ovoid vases, sometimes five feet high, were used for the entrance hall, and called by the Chinese *ti p'ing* or "ground vases." Finally, many of the Chinese ornamental pieces are provided with carved wooden stands of beautiful and intricate workmanship which set off the porcelain to perfection.

In considering the motives of Chinese porcelain-decoration, it must be borne in mind that the Chinese pot-painter is above all things a copyist. There is little or no originality about his designs, and even his ever-recurring dragons or phoenixes can be traced back to the *nâgas* and *garudas* of Indian mythology. He is, however, a colourist of the utmost skill, and in the changes he rings in his somewhat limited set of colours, in the brilliancy of his enamels and in the depth of tone, often gained by piling coat upon coat of colour, he is practically unrivalled. His sources of inspiration have been many; the carved designs of

the Han dynasty tombs supplied his earliest motives, and these are of pure Chinese origin; they include battles and warlike processions, peaceful meetings such as that of Confucius and Lao Tzŭ, historical scenes, the famous stories of feudal devotion, of filial piety, and the like. Another fertile source of design was the ancient bronzes which go back to immemorial antiquity; and to these may be traced the moulded ornament of the *Ting yao* and early celadon bowls and dishes—phoenixes flying among flowers, diapered grounds of interlacing moutan peonies and lilies, fret borders, fishes in relief, etc., many of which display Indian influences derived from Buddhist sources. Intercourse with Persia and India was carried on freely up to the end of the Yuan dynasty, and revived again in the Ming, when the Mohammedan blue pigment was imported; and no doubt the beautiful designs of the old Persian and Syrian faïence had some influence on Chinese art.

Antique carving and brocaded textiles were also freely drawn upon, as well as the old water-colour pictures on paper and silk. The subjects taken from these sources include religious and historical scenes, scenes from actual daily life, from poetry and romance, real and mythological, and flowers in natural or symbolical arrangement. The Chinese artist recognised four *genres* of subjects, (1) figures, (2) landscapes, (3) Nature, e.g. flowers and birds, (4) miscellaneous, the last being a very comprehensive class. Figure subjects, whether painted, engraved, or modelled in the round, were largely drawn from the three principal religions of China. The first of these is Confucianism, the cult

of the literati, founded by Confucius (551–479 B.C.). It was a system of philosophy rather than theology, and the deities were canonised mortals. Confucius, Kuan yü, the war god, and K'uei Hsing, the genius of literature, are the three personalities of this cult most commonly represented in art. Kuan yü is figured as a mail-clad warrior seated with hand uplifted, and K'uei Hsing as a demon-faced creature, holding a brush-pencil and writing implements and riding on a fish-dragon. The second system, Taoism, is better represented. It is a system of occult philosophy founded by Lao Tzŭ (*b.* 604 B.C.). The most popular of its divinities were Shou Lao, the god of Longevity, a bearded old man of benevolent aspect with bald head and grotesquely protuberant forehead, his clothes embroidered with the character *Shou* (longevity); he rides the air on a deer or stork, or the earth on the back of an ox. The Taoist Triad of Happiness, Rank and Longevity (Fu, Lu, Shou), consist of the three star gods: Fu Hsing who carries a babe reaching out for a peach which he holds in the other hand, Lu Hsing in Mandarin robes with winged official hat and a sceptre (*ju-i*), and Shou Hsing who holds a long staff, with scroll attached, and a peach. Another Taoist deity is Hsi Wang Mu, Queen of the Genii, and ruler of the Taoist paradise in the K'un-lun mountains, where the peach tree of Longevity grows in her gardens. The nature-gods of the wilderness, whose demon faces (*t'ao-tieh*) sometimes peer out from blue and white arabesques, were adopted by the Taoists, and the two Genii of Union and Harmony (Ho Ho Erh Hsien) belong to the same cult, a jolly pair with smiling boyish

faces who appear in various disguises. Finally the Eight Immortals (Pa Hsien) are usually depicted crossing the sea on the way to the immortal realms ; they are patrons of various trades, and each has his distinctive emblem. Thus Chung-li Ch'üan carries a fan or fly whisk : Lü Tung-pin, patron of barbers, a sword : Li T'ieh-Kuai, patron of astrologers and magicians, a pilgrim's gourd and crooked iron staff : Ts'ao Kuo-ch'iu, patron of mummers and actors, the castanets : Lan Ts'ai-ho, patron of gardeners, a basket of flowers : Chang Kuo Lao, patron of artists and scholars, bamboo tubes and rods : Han Hsiang Tzu, patron of musicians, a flute : and Ho Hsien Ku, the virgin patron of housewifery, a lotus flower. But every trade had its patron saint and their names are legion. The third Chinese religion is Buddhism which was introduced from India before our era, but not established till the year 61 A.D. in the reign of Ming Ti. Prominent Buddhist figures are the eighteen Lohan or Arhats, the Buddhist apostles or missionaries, each of whom is figured with a distinctive badge and in a fixed attitude. The original number sixteen was increased by two in China, one of whom is the popular Ho-shang, the Japanese Ho-tei, the jolly monk, usually figured with corpulent person and a hempen bag : he loves children and is supposed to be the last incarnation of Maitreya, the Buddhist Messiah. But the deity most frequently portrayed in porcelain is Kuan-Yin, the Buddhist goddess of Mercy, depicted sitting or standing, with elaborate flowing drapery, and holding a child in her arms, a circumstance which has given rise to the idea that she is a Chinese representation of

PLATE 13. CHINESE. (B.M.)

2 3 1

1. VASE WITH "RICE-GRAIN" DECORATION, 18TH CENTURY. H. $7\frac{3}{4}$ IN.
2. EWER: "FAMILLE ROSE." CH'IEN-LUNG PERIOD (1736-95).
3. "PEKING" BOWL: ENGRAVED CRIMSON GROUND. TAO-KUANG PERIOD (1821-1850).

the Virgin. The animals canonised in Buddhist art are the mythical *nâga* (a kind of cobra) and *garuda* (a golden winged bird), the lion who guards the jewel of the law, the elephant, horse and hare who alone of the beast creation are admitted to Nirvana. All these figure in Chinese decoration, the first three metamorphosed almost out of recognition. The *nâga* develops into the Chinese dragon (*Lung*) " with a bearded, scowling head, straight horns, scaly, serpentine body with four feet armed with claws, a line of bristling dorsal spines, and flames proceeding from the hips and shoulders." The claws of this monster, originally three in number, were increased to four and five, the last being the number of those on the imperial dragons of the Ming and Ch'ing (the present) dynasties. The dragons are various, ruling in turn the air, the earth and the depths, but they are most commonly depicted as in the following magnificent description : " A pair of five-clawed dragons pursuing the effulgent disk of omnipotence in the midst of cloud scrolls and lightning flames ! " Another variety is the *Ch'ih lung* (archaic dragon) of lizard-like appearance, commonly seen on the handles, or winding round the necks, of vases of ancient bronze form. The *garuda* becomes in Chinese art the *Fêng huang* (see plate 10, fig. 2), a combination of the male (*fêng*) and female (*huang*), a kind of phoenix that presages the advent of virtuous rulers and serves as the emblem of an auspicious reign. It is described as having " the head of a pheasant, beak of a swallow, long flexible neck, plumage of many gorgeous colours, flowing tail between that of an argus pheasant and a peacock,

and long claws pointed backwards as it flies." It is seen flying through scrolled clouds mingled with forked flames, or moving through a dense floral ground. It has come to be the emblem of the empress, as the dragon is of the emperor, and in a wider signification the symbol of brides.

The lion in Chinese art is a pleasant docile creature, not unlike in appearance to the Peking spaniel, but with mane, tail and joints adorned with flame-like attributes ; they are usually depicted in twos or threes, sporting harmlessly with balls of silk, but sometimes moulded singly in statuette form on an oblong base in front of a small tube intended to hold " joss-sticks " (plate 4, fig. 2).

Another of these

" Beasts that Buffon never knew "

is the Unicorn (*Ch'i-lin* or *Kylin*, from *ch'i*, the male, and *lin*, the female) which has the " body of a deer, with slender legs and divided hoofs : the head resembles that of a dragon, the tail is curled and bushy, like the conventional lion, and the shoulders are adorned with the flame-like attributes of its divine nature " (plate 10, fig. 2). It is difficult to take seriously these portmanteau animals, worthy of a verse and a picture in " Tails with a Twist," but to the Chinese the Kylin appears as a happy portent. He lives for a thousand years, and is, moreover, the noblest beast of the animal creation ; he treads so lightly that he leaves no footprints, and does not crush the smallest insect in his path. The fox and the toad are likewise creatures of semi-religious im-

portance, and the tortoise and stork are revered as emblems of Longevity, whence the birthday greeting, "May your years be those of the tortoise and the stork."

Many decorative motives are taken from plant life; and most of them have symbolical meaning. The peach, pomegranate and "Buddha's hand" citron typify the three Abundances—of years, sons and happiness. The fungus (*ling-chih*), sometimes shown with blades of grass growing through it, and the gourd are emblems of Longevity; and so are the pine, bamboo, and winter-blossoming plum (*sung, chu, mei*), the three friends, associated with Confucius, Buddha and Lao Tzŭ. The flowers appropriated to the Seasons are the *prunus* for winter, the tree-peony (*pæonia Moutan*) for spring, the lotus (*nelumbium speciosum*) for summer and the chrysanthemum for autumn. With these are intimately connected the poet Li T'ai-po, the lover of the lotus, and T'ao Yuan-ming, the amateur of the chrysanthemum.

Figure subjects, besides the religious and mythical, include classical stories such as those of the Seven Worthies of the Bamboo Grove, the twenty-four Paragons of Filial Piety, and the Virtuous Heroines. The pictures on the late Ming porcelain, a period of luxury and indolence at court, contrast with the virile, warlike pageants of the K'ang-hsi period. Another motive popular with Western amateurs is the *mei jên*, or pretty girls, the types of Chinese beauty, tall graceful figures which the Dutch irreverently named "*lange lijsen*" or long Elizas (plate 8, fig. 2). But perhaps the most interesting variety of this class of decoration

is the family pictures, which give us charming glimpses of the inner Chinese life, and the pictures of children at play so sympathetically treated by Chinese and Japanese alike. The Chinese landscape is too well known to need description; the evergreen willow-pattern is an English adaptation of it with which every one is familiar. Nor is it necessary to comment on the absence of linear perspective in Chinese drawings, which on porcelain at any rate may well seem to the Western mind a charm rather than a defect, in that it imparts a suggestion of conventionalism to the treatment of the subject, in a material on which realistic pictures are usually quite out of place. There is besides a host of symbols and devices occurring in almost all Chinese porcelain decoration, either as the chief motive of the ornament, or in panels or borders, and not infrequently in place of a mark under the piece. It will be observed that purely Chinese ornament is rarely without some inner meaning, either of a religious or complimentary character, which is readily expressed by symbols of good omen, such as fig. 1, the character *shou* (longevity), or the pair of mandarin ducks, the recognised emblems of conjugal felicity, appropriately figured on a wedding gift. Among the symbols of

Fig. 1.

ancient Chinese lore, the most familiar are the *Yin-yang* and the *Pa kua* (fig. 2). The *Yin-yang* symbolizes the dualism of nature as expressed in darkness and light, female and male, etc., and is figured by a circle bisected by two semi-circles, irreverently likened to a pair of tadpoles inter-locked. The *Pa-kua* consists of eight trigrams, beginning with three unbroken lines for the heaven and ending with three broken lines for the earth — the intermediate diagrams representing vapour, fire, thunder, wind, water and mountains : they illustrate a philosophical system explaining to the initiated all the phenomena of nature. Other symbols are the Eight Musical Instruments, and the Twelve *Chang* or ornaments embroidered on the ancient sacrificial robes. The Buddhist ornaments include the Eight Happy Omens (*Pa Chi-hsiang*) which appear among the signs figured on the sole of Buddha's foot, (1) the wheel of the law, enveloped in flames, or sometimes the bell (fig. 3), (2) the conch shell of victory (fig. 4), (3) the umbrella of state (fig. 5), (4) the tasselled canopy (fig. 6), (5) the lotus flower (fig. 7), (6) the vase (fig. 8), containing a *ju'i* sceptre or peacock's feather, (7) the pair of fish (fig. 9), emblems of fertility, and (8) the angular knot representing the entrails (fig. 10), an emblem of

Fig. 2.

Longevity; as well as the Seven Gems, attributes of the universal monarch, (1) the golden wheel with a thousand spokes, (2) the "jade-like" girl (*Yü Nü*), (3) the horse, (4) the white elephant which carries the jewel of the law, (5) a minister, "Divine guardian of the Treasury," (6) the "general in command of the

Fig. 3.

Fig. 7.

Fig. 4.

Fig. 8.

Fig. 5.

Fig. 9.

Fig. 6.

Fig. 10.

THE EIGHT PRECIOUS THINGS (PA PAO).

Army," and (7) the "wonder-working jewels," which fulfil every wish, figured by a bundle of jewelled wands bound with a cord. To these should be added the universal symbol known as the *svastika* (fig. 11). The Taoist symbols have already been mentioned,

including the attributes of the Eight Immortals (Pa an hsien), and the various emblems of Longevity,[1] the peach, fungus (fig. 12), etc. Another comprehensive class is called the Hundred Antiques (*Po ku*), including "the almost infinite variety of ancient symbols and emblems, derived from all kinds of sources, sacred and profane, which form a common motive for the decoration of porcelain and other art objects." Among these are the Eight Precious Things (*Pa pao*), the sphere or pearl, the circle enclosed in a square (the Chinese cash), the open lozenge with

Fig. 11.

Fig. 12.

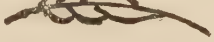


Fig. 13.

Fig. 14.

ribbons, the solid lozenge, the musical stone of jade, the pair of books, the pair of rhinoceros horns, and the artemisia leaf; besides the emblems of the four accomplishments (music, chess, calligraphy and painting), a lyre, a chess or *gô*-board, a pair of books tied together and a couple of scroll pictures. Of the rest the commonest are a tripod censer—a cylindrical pot containing a picture scroll, feather whisk and two brushes—a staff and fan, wine jar, censer, incense box, water pot, Ju'i sceptre, coral branch and peacock's feathers (the emblem of high rank).

[1] The word *shou* (longevity) is written in numerous ways, and whole vases are sometimes covered with the various forms of the word: still more interesting are those rare fantastic ewers actually formed in the shape of the written word *shou*.

Sometimes the whole ornament of a piece, though apparently mere decoration, is in reality picture writing to be read rebus-fashion into a good wish or a compliment, as, for example, a number of bats is not an uncommon motive of decoration and would signify wishes for happiness, the Chinese word *Fu* having the double meaning, " a bat " and " happiness."

Carefully written inscriptions have formed a motive of decoration all the world over, though nowhere perhaps with such conspicuous success as in Persia ; the Chinese and the Japanese scripts too are essentially decorative, and the Chinese calligrapher is an artist of no mean pretensions. It is not surprising, then, to find dedicatory and laudatory inscriptions, verses of poems and quotations from the classics forming an integral part of porcelain decoration. The most celebrated example is a poem by the Emperor Ch'ien-lung which appears with his seal appended on several well-known pieces, including copies of the ancient chicken wine-cups. Lines quoted from Chinese poetry are usually in five or seven characters.

This chapter may be fitly concluded with a selection from the list of ornaments ordered to appear on the Imperial blue and white porcelain of the Emperor Chia-ching in 1529 : dragons pursuing pearls, dragons among clouds, dragons coiling through lotus flowers, dragons flying with phoenixes and cranes ; lions flying and playing with embroidered balls, the eight famous horses of the Emperor Mu Wang, the waterfalls of Ssu Ch'uan, the eight Taoist Immortals, playing children, peacocks and fishes ; the bamboo, the fungus, the flowers of the seasons, the Indian lotus,

the flowers celestial and fairy; the precious emblems, mystic diagrams, characters for happiness, longevity, health, peace, etc. The forms of the porcelain itself included bowls, tall-cups, wine-cups, tea-cups, wine jars, dishes, jars with covers, vases, large round dishes, boxes, large bowls for goldfish, fish bowls, and wine vessels.

CHAPTER VI

Export Wares

UP to the end of the Ming dynasty no porcelain seems to have been specially manufactured in China for export abroad, though a considerable trade in the ordinary Chinese wares was carried on with the West by land and sea. The caravans passed freely from China through Mongolia and Turkestan to Persia and Asia Minor from the earliest times, only interrupted for a short period when Timur and his Mongol forces barred the route at the end of the Yuan dynasty (about 1367): and we know that the Arabs who had a settlement in Canton traded by sea with China in the ninth century, while at the same period Chinese junks sailed to the Persian gulf and southward along the African coast as far as Zanzibar and Mombasa. The porcelain which has been found in some quantity at various points along these routes, is nearly always celadon; this was followed by blue and white probably not earlier than the sixteenth century. By this time the Portugese had doubled the Cape of Good Hope, driven the Chinese and Arab traders from the Indian Ocean, and obtained a footing at Canton and at Nagasaki. The Dutch followed in the seventeenth

century, their settlement of Batavia in Java being founded in 1602; the English East India Company, though founded in the reign of Elizabeth, did practically no direct trade with China until about 1640, when a factory was established at Canton. Previously to this the Continental traders had kept them from the Indian Ocean and their trade had been carried on from the great *entrepôt* of Gombron, opposite Ormuz, in the Persian Gulf. Naturally the countries nearest to China received consignments of her wares from early times. The Malay Archipelago was well supplied, and among the Dyaks of Borneo jars and dishes of Chinese pottery and porcelain dating back to the Sung and Yuan dynasties may still be found, cherished with superstitious reverence and valued beyond all other possessions.

But the earliest pieces deliberately made with foreign designs were manufactured for the Persian and Indian markets at the end of the Ming dynasty. One class of these is distinguished by scrolls of Arabic writing, and another class consists of dishes, vases and ewers of Persian shape painted in a peculiar impure grey blue, sometimes verging on black, with characteristic ornaments in Persian style, such as a bird or deer in foliage in the centre and radiating panels filled with symbols, animal forms or flowers in scroll work and foliage. The colour is poor and the ware rough, but the designs are bold and pleasing. In the reign of K'ang-hsi foreign influences began to be strongly felt; the Japanese "Imari" patterns were copied, and we even hear of Dutch delft being imitated. From this time new forms and designs were made to

the orders of the Canton merchants, though up to 1712 at least the export wares were almost entirely blue and white.[1] The so-called Jesuit China, with Christian subjects appearing in the decoration, belongs as a rule to this class. By the middle of the eighteenth century trade with Europe was in full swing, and large quantities of porcelain, mainly for table use, was made and decorated to suit European taste with floral designs, armorial decorations, etc. Much of the ware was sent in the white to Canton, and decorated by the enamellers there; over-decoration is the general characteristic of the Cantonese porcelain, crowded figure subjects in Chinese dress and heavily diapered borders in bright enamels of the *famille rose* class. Because it was imported by the East India Companies, the misleading name of "India China" has been applied to this ware in Europe, and recently owing to an absurd misunderstanding vast quantities of it were attributed to a small and insignificant English factory at Lowestoft. It is not perhaps surprising that people should have been ready to disavow the Chinese origin of pieces painted with English political subjects, such as the portrait of John Wilkes, but a glance at the drawing of the figures and the faces, or at the lettering of the inscriptions, will at once disclose the hand of a copyist who imitated without understanding. Among the curiosities of this class are the minute copies of European prints with the lines of the engraving laboriously reproduced, and the white figures

[1] Nan-king is the place of export for the Ching-tê-chên wares, whence the misleading expression Nan-king porcelain. No porcelain was actually made at Nan-king.

3 2 1

1. VASE WITH SPLASHED GLAZE KNOWN AS "MULE'S LIVER AND HORSE'S LUNG."
2. VASE IN THE FORM OF A FUNGUS: STREAKED CRIMSON *(FLAMBÉ)* GLAZE: K'ANG-HSI PERIOD (1662-1722). H. 15 IN.
3. VASE WITH "TEA-DUST" GLAZE: 18TH CENTURY.

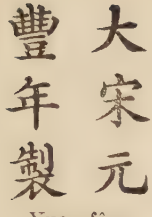
of Fuchien porcelain arrayed in the Chinese conception of European dress. It is worth noting here that some of the ware sent in the white to Canton was taken over by European merchants and shipped to Europe in its undecorated state. These pieces have been painted in Holland, Germany, Austria, France, and at Chelsea and Bow in this country. One may even find examples of Chinese porcelain that have been transfer-printed at Battersea or Worcester, while another kind coated with lustrous brown (*tzu chin*) glaze has been decorated in Holland or Austria by cutting a design, usually floral scroll work and birds, through the brown into the white on the lapidary's wheel. For a long time, too, the abominable practice obtained in Holland and elsewhere of adding coloured decoration to sparsely painted blue and white pieces, loading the surface with European designs in garish enamels; the spurious ornament of this "klobbered" ware may be easily recognised not only by its want of taste, but by the quality of the colours which consist of black, a thick brick-red, dull blue and pale green.

It is only to be expected that modern imitations of the porcelain of the best period should abound. Of these the best are made by the Chinese themselves and their neighbours in Japan, who copy the single colours and the *famille verte* wares with no little success: chipped rims and other signs of age are part of the general make-up of these pieces. The glazes of the *demi-grand feu*, turquoise and aubergine-purple especially, are cleverly reproduced in the potteries near Peking, but the body of these imitations is earthenware, not porcelain. There should be no difficulty to the

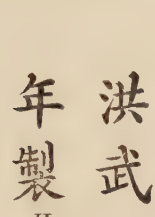
experienced eye in detecting the more obvious copies of Chinese porcelain made in considerable quantities in Paris and in Hungary.

Fuchien Porcelain

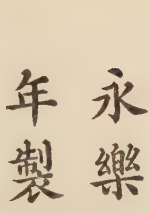
Practically the only kind of porcelain made outside Ching-tê-chên, with which the Western collector is concerned, comes from the factories founded at Tê-hua-hsien, in the province of Fuchien, early in the Ming dynasty, if not before. This is the *pai tz'u*, the white porcelain *par excellence*, called by the French collectors *blanc de Chine*. "The paste is of smooth texture, being of a creamy-white tint resembling ivory, while the rich, thick glaze, which has a satiny aspect, like the surface of soft-paste porcelain, blends closely with the paste underneath." The wares are almost entirely ornamental, figures and groups of religious or legendary characters, Buddhist deities, heroes, sacred animals like the kylin and the lion : libation cups copied from the rhinosceros horn shapes, and sometimes rice bowls, teapots and ewers with moulded reliefs of sacred design. The best known examples are figures of Kuan Yin, many of which are exceedingly graceful (plate 3, fig. 5). The only other ornament is effected by piercing or engraving in the paste, and the pieces are sometimes marked with a *svastika* (see p. 57) underneath, or the potter's name engraved. European figures in this ware were made for export. The factories are flourishing to this day, and it is by no means easy to distinguish the old productions from the modern. Much of the early white porcelain made at Meissen, St. Cloud and Chelsea was copied from this ware.



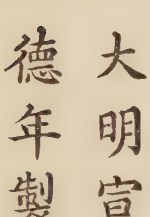
Yuan-fêng
(1078–1086).



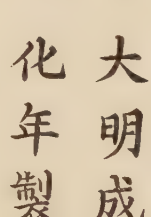
Hung-wu
(1368–1398).



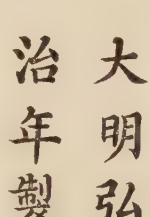
Yung-lo
(1403–1424).



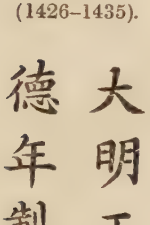
Hsüan-tê
(1426–1435).



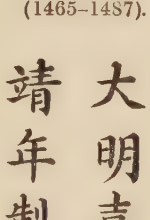
Ch'êng-hua
(1465–1487).



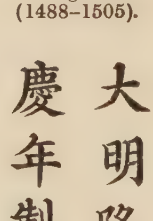
Hung-chih
(1488–1505).



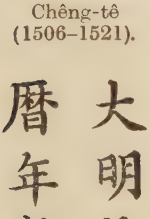
Chêng-tê
(1506–1521).



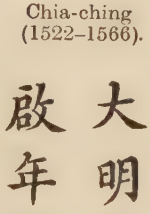
Chia-ching
(1522–1566).



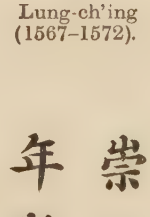
Lung-ch'ing
(1567–1572).



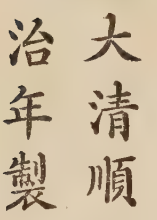
Wan-li
(1573–1619).



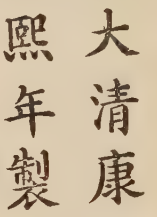
T'ien-ch'i
(1621–1627).



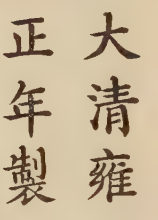
Ch'ung-ch'êng
(1628–1643).



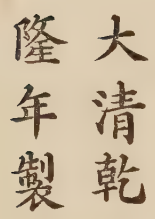
Shun-chih
(1644–1661).



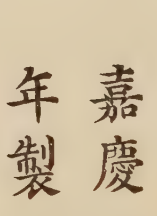
K'ang-hsi
(1662–1722).



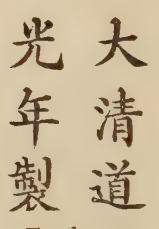
Yung-chêng
(1723–1735).



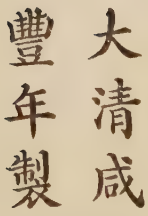
Ch'ien-lung
(1736–1795).



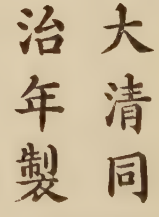
Chia-ch'ing
(1796–1820).



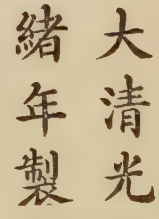
Tao-kuang
(1821–1850).



Hsien-fêng
(1851–1861).



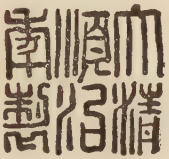
T'ung-chih
(1862–1874).



Kuang-hsü
(1875).

Chinese Date-Marks in Seal Characters.

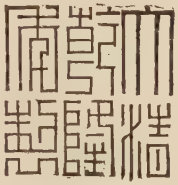
Ch'ing-tê (1004–1007).



Shun-chih (1644–1661).

K'ang-hsi
(1662–1722).

Yung-chêng
(1723–1735).



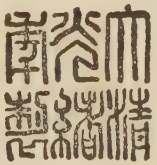
Ch'ien-lung
(1736–1795).

Chia-ch'ing
(1796–1820).

Tao-kuang
(1821–1850).

Hsien-fêng
(1851–1861).

T'ung-chih (1862–1874).



Kuang-hsü (1875).

CHAPTER VII

Marks, etc.

THE value of marks upon Chinese, or indeed upon any kind of porcelain, is easily overrated. The date marks on Chinese porcelain are imitated wholesale, and wares which make no pretence of being anything but "hot from the kiln" are habitually inscribed with the dates of Ming emperors of the fifteenth century. It cannot even be said that in these cases the marks indicate the period imitated in the style of the decoration. They are simply put on to satisfy the innate Chinese veneration of antiquity. It is, however, necessary to give some account of them, because to the initiated they are not without their uses, and they sometimes serve as valuable subsidiary evidence. The marks on imperial porcelain are, generally speaking, to be relied on. These were carefully pencilled by specially appointed calligraphists, at any rate up to the reign of Hsien-fêng (1851–61). Those on the porcelain made at private factories were added by one of the workmen who painted the piece, and generally betray an illiterate hand.

Marks of date are of two kinds, (1) Cyclical; Chinese chronology is arranged in cycles of sixty years starting

from B.C. 2637 : the present cycle, the seventy-sixth, began in 1864. It is true that each year of the cycle has a name,[1] but as the number of the cycle is rarely given in porcelain marks, cyclical marks are of little use and fortunately they are exceedingly rare. (2) The ordinary date marks containing the *nien hao*, or arbitrary title assumed by the emperor to mark his reign ; this mark is usually in six characters, e.g. *Ta Ming Wan-li nien chih*[2]—made (in the) Wan-li period (of the) great Ming (dynasty)—though the first two characters (*Ta Ming*, in this case) are sometimes omitted.

The *nien hao* of pre-Ming emperors, though occasionally found on modern imitations, may be disregarded on account of the excessive rarity of wares of that period, and it has already been remarked that the date marks of Hsüan-te and Cheng-hua are the most common of all on modern porcelains, the former on blue and white and the latter usually on enamelled wares. Moreover, after the rebuilding of the imperial factories at Ching-tê-chên, which had been destroyed during the rebellion of Wu San-kuei in 1677, it was forbidden to put the emperor's *nien hao* or any sacred text on porcelain, lest it should be broken and the sacred writing defaced. How long this restriction lasted is not certain, but for some time during the reign of K'ang-hsi the double ring which usually enclosed the mark was either left blank or filled with a symbol such as a fungus (see p. 57), artemisia leaf (fig. 13), a sacred axe (*fu*) (fig. 14), etc., or with the

[1] See tables given by Bushell, pp. 52–55.
[2] See p. 65.

date mark of a Ming emperor. A rare variation of the *nien hao* is *K'ang-hsi yü chih*—imperial (porcelain) made (in the reign of) K'ang-hsi, *yü* meaning "imperial."

The date mark is almost always written or stamped under the piece, and is usually in blue under the glaze. The six (or four) characters are disposed in two columns reading from top to bottom, the right column first. Occasionally the mark is written in extended form on the rim of the piece. The writing is generally the ordinary angular script, but seal characters [1] were also used, particularly since the reign of Yung-chêng (1723–35). Marks in seal character are arranged in three rows of two ideographs ; those of emperors earlier than the present dynasty may be safely regarded as modern imitations.

Marks containing the names of individual potters are very rare, though they do occur in Fuchien porcelain and on Kuang-Tung stoneware, e.g. *Ko Ming hsiang chih* (fig. 15), "made by Ko Ming hsiang," a Kuang-tung potter probably of the eighteenth century. In this the Chinese marks differ widely from the Japanese, which often include potters' names ; but the difference is easily understood, for the Japanese potters worked in small factories by themselves, and individual work was strongly in evidence, whereas the painting on the Chinese porcelain passed through a large number of hands, each workman doing that part in which he was most practised. Thus one would paint the outlines and another wash in the colour, one would draw birds, another flowers or landscapes, so

[1] See p. 67.

that a piece has been known to pass through as many as seventy hands, and the signature of any individual workman could not reasonably be set upon it. The nearest approach to the European factory-marks are some of the Hall marks : the term Hall is used here

Fig. 15.

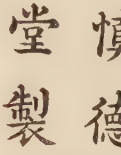


Fig. 16.

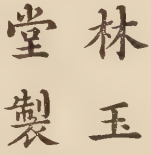


Fig. 17.

Fig. 18.

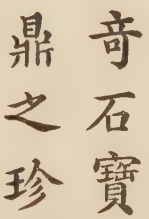


Fig. 20.

Fig. 19.

Fig. 21.

Fig. 22.

Fig. 23.

" in its most comprehensive sense, reaching from the palace or pavilion of the emperor down to the shed of the potter, so as to include the reception hall of a noble, the library of a scholar, the studio of an artist, and the shop of a dealer." Thus the hall mark, *Lang yin Ko*, would mean " (made for) the Pavilion of

Moonlight Recitation" in the imperial palace, and *Shên tê t'ang chih* (fig. 16)="made for the Hall for the Cultivation of Virtue," while *Ku Yueh Hsüan chih*="made at the Ancient Moon Terrace," and *Ki-yu t'ang chih* (fig. 17)="made at the Hall of rare jade."

Other classes of marks are those of dedication, e.g. *Shu fu* (imperial palace); of felicitation, e.g. *Ch'ang ming fu kuei* (fig. 18) (long life, riches and honour), *Fu*[1] (happiness), *Lu* (fig. 19) (prosperity), *Shou*[2] (longevity): and of commendation, e.g. *Chi yu pao ting chih chên* (fig. 20) (a gem among precious vessels of rare jade), *Yu* (fig. 21) (jade), *Ku* (fig. 22) (antique), and *tsuen* (fig. 23) (complete).

To these should be added a great number of symbols and devices which have been already enumerated among the motives of decoration. Many of these also occur as marks, e.g. the *Yin-yang*, *Pa-kua*, the emblems of the Pa-hsien, the Eight Happy Omens, the Seven Gems, the lotus, palm leaf, pair of fishes, angular knot and svastika being most common in this connexion: besides the symbolical plants and fruits, peach, fungus, pine, etc., and the hundred antiques.

[1] See p. 57.
[2] See p. 54.

CHAPTER VIII

Japanese Porcelain

IN Chinese ceramics porcelain is everything, earthenware with a few exceptions being despised. The case is reversed in Japan, where the originality and ingenuity of the potter has found its highest expression in earthenware and stoneware, fine examples of Satsuma and Kioto wares ranking among the most beautiful creations of the potter's art. Compared with these Japanese porcelain is of secondary importance, though to the Western eye, at any rate, it includes much that is desirable. From the first, indeed, Japanese porcelain has been deeply imbued with foreign influences ; it is essentially imitative in character, and a great deal of it was, and is, made to please foreign purchasers. Not that it is in any way marked by servile copying, for though the Chinese model is ever present in Japanese porcelain, the superior artistic instincts of the Japanese have never failed to impart a beauty of their own to the decoration, and indeed in several conspicuous instances they have provided a model for their masters. Moreover, it cannot be regretted that the porcelain of the country has felt, in a far less degree than the earthenware, the reactionary in-

fluence of the native tea-clubs.[1] The perverted æstheticism of the *Cha-jin*, or associates of the celebrated tea ceremonies (*cha-no-yu*) which, till quite recently, played an important part in the social and political life of Japan, has worked with baleful effect on a large class of native pottery. With a taste that is quite unintelligible to Western minds these connoisseurs united to honour common clay vessels of the rudest imaginable forms, covered with splashes of thick treackly glaze which look more like accidents of the kiln than purposeful decoration. Fortunately, however, the essentially refined material of porcelain did not lend itself to these abortive productions, and the development of the ware was allowed to proceed in healthier channels. But the effect of this peculiar taste was so great that even now the Japanese collector seeks to acquire first rough old Corean pottery, and after that ancient pottery of native make, while third in order of preference comes Chinese porcelain, and Japanese porcelain only holds the fourth place in his esteem. As to the old Imari porcelain, so largely imported into Europe by the Dutch East India Company, or the modern porcelain decorated for Western purchasers, the Japanese will have none of it.

What has been said about the technique of Chinese porcelain applies in the main to the wares of Japan, but there are a few points of difference. First with regard to the material, the porcelain stone and clay,

[1] The tea-clubs, originally started for social intercourse, at which the ceremonial drinking of tea was the central feature, very soon developed into secret societies exercising powerful political influence.

though abundant in Japan, are of different character to those of China. The essential elements are the same, in that they both produce true hard-paste porcelains, but in at least one important source of supply, the celebrated Izumi yama mountain, one single material unites the qualities both of the Chinese *kaolin* and *petuntse*, forming a true porcelain body without admixture of other clay. This providential arrangement, however, has its drawbacks, for the material is particularly difficult to prepare and manipulate, and involves great expenditure of labour to produce the best results. Hence the inferior quality of much of the Japanese porcelain as compared with that of China. The mass is, moreover, less tenacious, and warping in the fire is a common defect of the ware. Another point of difference, arising from these peculiarities of the material, is that Japanese porcelain has to be submitted to a slight preliminary firing, or biscuiting, before it passes into the hands of the decorator. It is then painted, when under-glaze painting is required, glazed and submitted to the full fire of the kiln. The glaze is similarly constituted to the Chinese glaze, and enamelling, gilding, etc., are added and fired in the usual manner. The Japanese under-glaze blue in the older porcelains was made from the cobaltiferous ore of manganese imported from China, and the fine quality of this imported blue, which the Japanese call *gosu*, forms a useful criterion of the age of the piece; the more modern ware being usually decorated with a cheaper smalt sent out from Europe, which has a thin, garish and altogether inferior tint. The distinction between Chinese and

Japanese porcelain, when the decoration of the latter is in Japanese taste, is generally an easy matter, but in certain classes of ware, particularly when the Chinese have copied their neighbours' work, as in the case of the Imari porcelains, the differences are more subtle. An examination of the pieces will, however, reveal the following points : the paste of the Japanese is usually less white and less pure ; the ware is thicker and more clumsy, and the glaze has, except in the finest specimens, a slight bluish green tint ; the Chinese glaze is intensely brilliant, of close texture, with an unmistakable oily sheen which the practised eye at once observes, while the Japanese glaze on close examination will be seen to be minutely pitted all over and to have a texture resembling exceedingly "fine muslin." This last peculiarity is less marked in the finest and most carefully prepared glazes, but more obvious in the commoner and particularly in the more modern porcelains. The under-glaze blue of the Imari wares has a dark, impure and rather hazy appearance, and seems to have suffered in the subsequent firings required for the enamel decoration. Lastly the Japanese porcelain almost always shows spur marks or holes in the glaze under the base where the little supports used in the kiln have been broken away ; these "spur marks," as they are called, are scarcely ever seen on Chinese wares.

The forms of Japanese porcelain are in many respects the same as those described in the Chinese section. There are, however, some characteristic Japanese shapes, as for instance those used in the tea ceremonies. The portable furnace (*furo*) is generally

a globular vessel with three legs, on the top of which stood the vessel in which water was boiled. A water vase (*midzu-sashi*) to hold reserve supplies of water is usually of rude, somewhat cylindrical, shape, often with a lacquer cover. A small barrel-shaped tea-jar (*cha-ire*) with silken case, and roughly formed tea-bowl (*cha-wan*) are the next requisites. All these are, however, more commonly made of earthenware. For incense-burning, which played an important part in the tea ceremonies and elsewhere, there are a number of incense boxes (*kogo*) of varied forms and mostly of small dimensions, and incense burners (*koro*) of many shapes, sometimes in the form of men, animals or birds, usually of grotesque appearance, but always with apertures for the smoke to pass through. For *saké* drinking square, round, or polygonal bottles, and jugs with spouts resembling kettles, or teapots are used, as well as small porcelain cups. The teapot is of the ordinary European shape, or with a hollow bar-handle at right angles to the spout. Teacups without handles, cake boxes of elegant forms, rice-bowls, etc., are usual objects. Flower vases (*hana-ike*) of varied form were largely used as in China, and the hanging vases often take quaint and fantastic forms. The large decorative vases are either copies of Chinese wares or made purely for export, and have no place in the Japanese household, while pairs of vases, or pairs of anything, are quite contrary to the unsymmetrical tastes of the Japanese. Figures and statuettes are usually of a semi-religious kind representing Buddhist saints and divinities, mythical creatures, etc., though grotesque figures of men,

clever representations of birds and animals are not uncommon. Of the more ordinary figures, Japanese girls and Chinese boys (*karako*) are the favourite subjects.

Motives of decoration in Japan are mainly borrowed from the same sources as in China. Of religious personages, the most popular are the seven gods of Good Fortune :—

(1) Fukurokojiu, god of Longevity, corresponding in appearance to the Chinese Shou Lao, with bald elongated head, long beard and rough staff ; usually accompanied by a sacred tortoise, stork or white stag ;

(2) Yebis, god of Daily Bread, represented as a fisherman ;

(3) Daikoku, god of Riches, with a miner's hammer, seated by bales of rice : he often has a large bag and is attended by rats ;

(4) Hotei, the god of Contentment, the Chinese Ho-shang, a smiling fat old man with bare belly, holding a bag and a hand screen ;

(5) Jurojin, in the costume of a learned man, carrying scrolls of writing attached to a staff, and a hand screen : he is followed by a young stag ;

(6) Bishamon, god of Military Glory, in a warrior's dress, holding a spear and small pagoda ;

(7) Benten, goddess of Love, richly dressed and sometimes attended by her fifteen boy children.

The first four are the most popular, and almost every Japanese household has one or more of them on the domestic altar. With their innate love of the grotesque the Japanese does not hesitate to represent these reverend personages in ridiculous attitudes. The

sixteen Arhats, or Rakan, not unfrequently appear on the more modern wares, and historical subjects, though common on porcelain of recent manufacture, are rare on the older pieces. Domestic scenes are more frequent, and landscape and river scenery provide congenial subjects for the Japanese artist, the "peerless mountain," Fujiyama, forming a motive of which they never tire. Animals are often represented, usually in grotesque form, but the Japanese excel in depicting bird life of all kinds. The crane, an emblem of longevity, is the most common; but eagles, hawks, pheasants, quails, domestic fowls and small birds are also depicted with wonderful life and truth. Fishes, too, are favourite subjects, particularly the *tai* fish and the *koi*, a kind of carp, usually represented leaping up a cascade. The Chinese mythical animals appear in slightly altered form: (1) the dragon (*riô*) in clouds or rising from stormy waves; it is however, without its imperial meaning; (2) the phoenix (*hoho*), the Chinese *fêng-huang*, adopted as an emblem of imperial dignity; (3) the *kirin*, corresponding closely to the Chinese *kylin*; (4) the lion, resembling the Chinese lion, and called *Kara-shishi* (*Kara*=Chinese); (5) the sacred tortoise (*kamé*) with broad hairy tail which it acquires after living a thousand years; as an emblem of long life, it is associated with the pine and the bamboo.

Flowers and trees are represented with loving fidelity, the chrysanthemum, iris, peony, plum blossom (*mumé*) and others. The badges of the imperial and noble families are of frequent occurrence, the best known being the *kiku-mon* (fig. 24), a conventional chrysanthemum, the imperial badge of Japan: the

kiri-mon (fig. 25), three conventional leaves and flowers of the *Paulownia imperialis*, the badge of the Mikado's family; and the Tokugawa badge (fig. 26), a circle enclosing three mallow leaves, pointed inwards.

The ceramic wares of Japan owe much of their excellence to the protection and fostering care of the

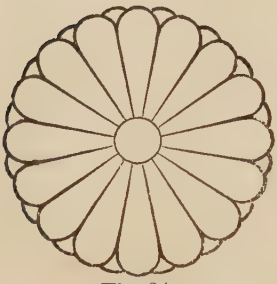


Fig. 24.

Fig. 25.

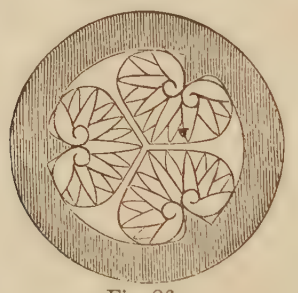


Fig. 26.

feudal chiefs, whose crests are often seen in wares made for their special use.

The marks on Japanese porcelain are, as a rule, much more interesting than those on Chinese wares, which mostly consist of unreliable dates or vague Hall marks. On the other hand, though the *nengo*,

the name-mark of the Japanese Emperor (corresponding to the Chinese *nien-hao*), occasionally occurs, the Japanese marks more usually consist of the name of the factory and of the potter. It has already been noted that the Japanese factories were usually small, often indeed worked by one potter and his family, so that it is only natural that the potter's name should appear on the piece. These marks are scratched in the paste, impressed with a seal or painted in underglaze blue, or enamel colours. It was the custom of the Japanese artist to take an art name which was quite distinct from his family name, and not unfrequently a distinguished potter received an honorary title from the feudal chief who protected him. These accessory names usually appear in the marks, and potters who worked in several places are known to have used art names and titles varying with the several localities. Thus the celebrated Zengoro Hozen was known in different places under several art names, besides using the seals *Eiraku* and *Kahin-Shiriu* [1] conferred on him by Harunori, lord of Kishu. The Japanese porcelain made for export was not, as a rule, marked with the potters' signatures, but bore entirely irrelevant Chinese dates and devices, while much of the finest Japanese porcelain made in the private factories of the feudal chiefs bears no mark at all.

[1] See p. 96.

CHAPTER IX

Hizen

ALTHOUGH ordinary earthenware has been made in Japan from time immemorial, porcelain was a comparatively late acquisition, none being made before the sixteenth century. The father of Japanese porcelain was Gorodayu Go-Shonzui, who visited China in 1510 and spent five years in the Ching-tê-chên factories studying the methods of manufacture. The fact that the only kind of decoration learnt by him there was under-glaze blue painting, has been taken as evidence that enamel painting was not practised in China at that date. This may or may not be the case, but it is certain that the use of single-coloured glazes, at any rate, was understood at the time, though no doubt the secrets were too closely guarded for Shonzui to master them. On his return to his native land, Shonzui is said to have settled in Arita, in the province of Hizen, where he made a number of pieces with Chinese materials which he had brought over with him. These consisted of bottles, tea-jars, water-vessels, censers, cups, etc., of fine paste and glaze, decorated in the Japanese "natural style" which was then coming into fashion, with "hawthorn pattern,"

medallions with birds and flowers, sprays of plum blossom, pine branches, etc., painted in the beautiful Mohammedan blue of the Chinese factories. The wares were marked with his name (fig. 27), and, as may be imagined, they are now practically unobtainable, though there are many imitations in the market, of which the best were made in China in the eighteenth century and the least plausible at a factory established in Japan for the very purpose between the years 1825–40. Unfortunately Shonzui's work was rendered abortive by the failure to find the requisite materials in Japan, and the only result of his mission was to introduce the art of painting in blue under the glaze which continued to be practised on the rough stoneware of the country.

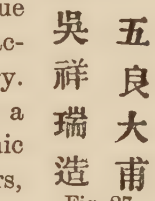


Fig. 27.

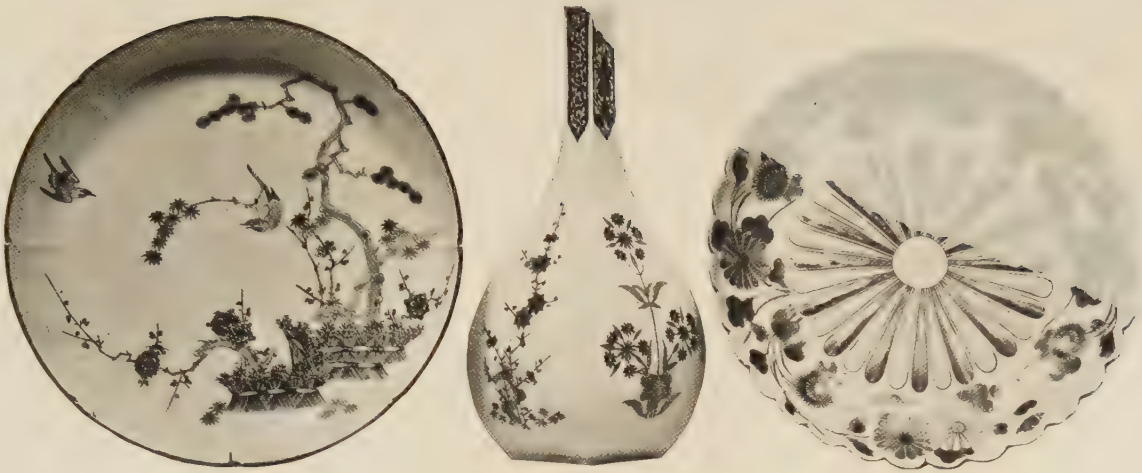
At the end of the sixteenth century a great impulse was given to Japanese ceramic development by a number of Corean potters, lead captive by the orders of the famous Taiko Hideyoshi after the successful invasion of Corea. They were settled in various parts of Japan where they introduced what knowledge of the art they had, under the surveillance of the feudal chiefs, and a number of them came in due course to the province of Hizen, in Kiushiu, the southernmost island of the Empire. Though other versions of the story are given, it is most probable that one of these captives, by name Risampei, discovered in this district about the year 1605 the famous porcelain stone of the mountain Izumi-yama. With a few of his comrades he started a porcelain factory, which was almost immediately transferred by the chief of the district to

the little mountain village of Arita, where the work proceeded closely guarded and in secret. Though recent discoveries tend to show that these Coreans had some knowledge of the use of vitrifiable enamels, the early Arita porcelain seems to have been almost entirely decorated in under-glaze blue. The materials, however, were difficult to work, and the first wares appear to have been rough and unattractive. An important development, however, took place shortly after 1646, when two potters, by name Sakaida Kakiemon and Higashijima Tokuemon, made a journey to the neighbouring port of Nagasaki with the intention of sailing to China to find out the secret of the enamels used there in the three-colour and five-colour wares. At Nagasaki they fell in with the captain of a Chinese junk, who seems to have been able to give them enough information to save any further journey; and from what they learnt in this way, they worked out with infinite pains the secret of the beautiful enamel painting for ever associated with the name of Kakiemon. Kakiemon's model was no doubt, the red and green Ming porcelain already celebrated in Japan, but his superior Japanese taste evolved an infinitely purer and more artistic style of decoration. The paste of his ware was prepared with the utmost pains; it was fine and pure, with a milk-white glaze, and the simple, severe decoration which he affected was calculated to give full play to the beauty of the fine white surface. Discarding the under-glaze blue, he worked with a few enamels of clear, rich quality—a soft dull red verging sometimes on orange, grass-green, lilac and a fine enamel blue.

The ornament was slight but effective, consisting mainly of floral medallions, a dragon, phoenix or tiger, the bamboo, plum and pine, birds fluttering about a sheaf of corn, a hedge, and perhaps a sportive Chinese boy (plate 15, figs. 1 and 2). This class of porcelain may be said to have been fully developed about 1660, and was subsequently known in Europe as *la première qualité coloriée*. It is impossible to speak too highly of Kakiemon's beautiful ware with its fine ivory-white surface and chaste decoration in pure and brilliant enamels, and it would have been well if the Arita potters had been allowed to follow, undisturbed, their natural bent. Unfortunately, foreign influences, to which Japanese art has always been susceptible, were not long in making themselves felt. The Portuguese traders had been expelled from Nagasaki in 1632, but the Dutch were allowed to establish a settlement on the island of Deshima close to that town in 1641 and to send there ten ships annually for trading purposes. It is most probable that they made their first acquaintance with Arita porcelain at the bazaar opened in Nagasaki in 1662, and no doubt realised at once the possibilities of trade in the Kakiemon ware. The restrained and severe style of the decoration, however, was not in accord with their florid taste, and the story is that one of their number, Sieur Wagenar, a man of some artistic pretensions, suggested a new style of ornament. It is unlikely that the Japanese accepted actual designs from the Dutchman, but we may fairly assume that a hint was given that more elaborate ornament would be preferred, and that the Japanese proceeded to supply this from the rich diapers and

floral designs ready to hand upon their lacquers and brocades. From this time, the Imari-yaki,[1] or "old Japan" (decorated in the *Nishiki-de* or "brocaded style" of the Japanese), came into existence. It was purely an export ware, and is not recognised by Japanese collectors, but it has had an immense vogue in Europe and has come, quite erroneously, to be regarded as a type of Japanese art. The ware is thick and heavy as was suitable for purposes of export, the shapes are inelegant, the glaze is of a greyish or greenish blue tint, and the decoration, which is mostly in masses of impure dark blue under the glaze, a soft over-glaze red, and gold, consists of rich brocaded borders and designs of the *chrysanthemo-pœonienne* class, a common central motive being a basket or vase of flowers. On choice pieces, black, with dull green and pale yellow enamels, were added to the colour scheme. Other motives of decoration are diapers, scrolls, mythical subjects, rarely figures of Chinese mandarins and ladies, women in flowing robes and warriors, the phoenix, *kirin* and *shishi*, and landscapes. The best examples of this class are to be seen in the Dresden collection formed by Augustus, the Strong, between the years 1694–1705, but good specimens are tolerably common in every country in Europe. The exportation of this undoubtedly decorative, but by no means Japanese, class of ware continued freely until the development of porcelain in Europe in the middle of the eighteenth century, curtailed the demand. The Arita potters,

[1] Imari is a seaport, near Arita, from which the ware was shipped. *Yaki* (ware) is the general term in Japan for pottery and porcelain and corresponds to the Chinese *Yao*.



2 1 3

1 & 2. Kakiemon Porcelain: 17th Century. 3. Dish with Chrysanthemums in low relief: 18th Century. D. 8 in.

however, continued to make their porcelain, but the style was modified to suit the tastes of their own countrymen, and the finest examples of Arita porcelain belong to this period which lasted till about 1830. Specimens of this later ware (see plate 17, fig. 1) have reached Europe since the second opening of Japan to Western trade which took place in 1858, and its characteristic enamel colours are lilac-blue, russet-brown, purple, black and pale yellow—the last three reserved for the finest pieces. After 1830 the manufacture flagged, and on its revival inferior work was done in the old style, but with pigments rather than vitrifiable enamels, though a return to the old enamels has recently been made. The best criterion of the old wares is the quality of the red which is rich, soft and usually thin enough to be translucent, whereas on modern pieces it is thick and opaque and only comparable to sealing-wax. The paste, too, of the modern wares is chalky and the blue of inferior quality. Pierced and reticulated ornament is not uncommon on Arita porcelain, and parts of the designs, such as the ubiquitous chrysanthemum, are sometimes modelled in low relief (plate 15, fig. 3). It has been said that the first porcelain of this district was decorated in under-glaze blue alone ; the blue and white continued to be made, and it is usually recognisable by the peculiar muddy quality of the pigment, and by the designs which consist mainly of formal scrolls and diapers, contrasting in this respect with the landscapes, trees, figures and flowers so prevalent on the Hirado blue and white which will be discussed presently. Celadon was made at Arita, either plain or

with enamelled and gilt ornament, and though an apparently accidental crackle of nondescript appearance is sometimes seen on the old white Imari glaze, crackle proper does not appear, the "craquelé celadon" of Hizen being a modern production.

It should be mentioned that the manufacture of large and ungainly vases with crinkled trumpet-shaped mouths, loaded with gilded lacquer, began about 1858 with the return of Western trade. This so-called "Nagasaki ware" was entirely made for export and is abhorrent to Japanese taste; its duration was fortunately a short one.

Another nineteenth century production is the so-called Arita egg-shell. It is of two kinds, (1) decorated in red, gold and over-glaze blue, chiefly with warriors and female figures, a modern ware familiar to us in the form of delicate cups, thin as paper, and often protected with a cover of fine basket work; and (2) the blue and white egg-shell which may perhaps date back to the end of the eighteenth century. The bulk of the latter ware, however, was made not at Arita but at Mikawachi; it is of beautiful quality, well painted in under-glaze blue, and often marked *Zo-shun-tei Mi-ho sei* (made by Mi-ho at the factory of Zoshun.)[1] Mi-ho is the art name of Hisatani Yojibei, a potter to whom the development of this ware was mainly due and whose date is from about 1825 onwards.

Old Imari wares are rarely marked except with apocryphal Chinese dates or meaningless devices.

Potters' marks occur more frequently on modern

[1] Fig. 28 reads, *Zo-shun-tei Sampo sei*—"Made by Sampo at the factory of Zoshun."

Imari wares, as for instance the family name of Fukagawa (fig. 29), representatives of which have been potters at Arita since about 1650.[1] Fukagawa Ezaiemon took a prominent part in 1876 in the forming of the *Koransha* ("the company of the fragrant orchid"), a potters' association of considerable im-

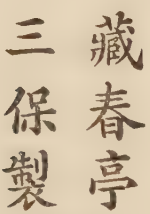


Fig. 28.

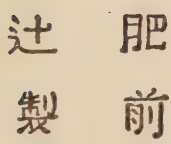


Fig. 30.

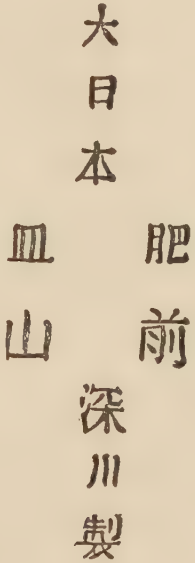


Fig. 29.

portance. Another company was founded in 1880 by Tsugi (fig. 30), who seceded [2] from the *Koransha*; it is known as the *Seiji-sha* ("pure ware company"),

[1] Fig. 29 reads, *Dai Ni-pon Hi-zen Sara-yama Fuka-gawa sei*—"Made by Fukagawa at Sarayama, Hizen, in Great Japan."

[2] Fig. 30 reads, *Hi-zen Tsugi sei*—"Made by Tsugi in Hizen."

and had for its object the manufacture of ware for export, though it also caters for the home market.

The factory of Kameyama, near Nagasaki, was opened about 1803 and continued to about 1846. Blue and white porcelain, skilfully painted, was its main product, but the ware as compared with that of Arita is more chalky, the glaze less pure and the blue wanting in richness and depth.

The famous factory at Okawachi-yama (contracted form of O-Kawa-uchi-yama) is situated eight miles from Arita. It was founded about 1660 by the feudal chief of Nabeshima who removed the best workmen from the old pottery opened by Coreans at Hirose some sixty years before. The Okawachi establishment was liberally subsidised, and the best potters were raised to one of the lower grades of nobility ; officials were appointed to watch the workmen, to keep off strangers, and to prevent the sale of the Nabeshima-yaki to outsiders. In this way the ware was kept free from foreign influences, and the decoration is consequently pure Japanese. As compared with the Arita porcelain, the Nabeshima ware has a finer and whiter paste, and a glaze more pure and lustrous, and less marked by the minute pitting described above (p. 76). In the enamelled pieces, under-glaze blue takes quite a subordinate position and disappears altogether in one class in which the style of Kakiemon is closely followed. The enamels are of the finest quality, including an amethystine purple verging on lilac, an opaque lustrous green, turquoise-blue and rarely black, beside a red of lighter and more orange tint than that used at Imari, and gold in sparing

quantities. Some of this enamelled Nabeshima ware found its way to Europe in spite of precautions, and has been usually classed with the Kakiemon porcelain. Another class is decorated in a superior under-glaze blue, though not so intense and brilliant as the Chinese and less soft and refined than that of Hirado. The designs were mostly floral, or conventional scrolls and diapers ; cherry branches in blossom, sprays of chrysanthemum, hydrangeas, and peonies are most common, with conventional butterflies, birds, blossom, etc., in orange red and gold (plate 16, fig. 1). Figures and landscapes are rare and usually betray Chinese influence. Marks were not used, but the ware is generally distinguished by a formal dentated, or comb, pattern (*Kushide*), which encircles the foot-rim (fig. 31). It should be mentioned, however, that this comb pattern occasionally appears on Kaga porcelain. Another speciality of the Okawachi factory was celadon (*seiji*), which compares favourably in its delicate colour with the old Chinese ; the paste of this ware is either white porcelain or reddish stoneware.

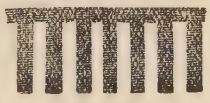


Fig. 31.

When the abolition of feudalism in 1868 removed the protective patronage which the factory had enjoyed so long, the Nabeshima porcelain practically died out, though a coarse crackled stoneware with ornament in red and gold continued to be made.

Another celebrated Hizen factory was established at Mikawachi-yama (in full Mikawa-uchi-yama). Like the last, it traces its origin to Coreans, having been removed to Mikawachi in 1650. Porcelain, however,

was not made until the discovery of fine porcelain stone on the island of Amakusa in 1712, and greatness of the factory did not begin till 1751 when Matsura, feudal chief of Hirado, took it under his patronage and converted it into a private factory. The Hirado-yaki was made for princely use and for presentation (*kengi-mono*), its sale being forbidden and guards stationed to enforce privacy.

Between the years 1750–1830 the finest porcelain of Japan was manufactured here. The paste was purer, finer and whiter than that of the Nabeshima or Arita wares, and has been described as milk white and fine as pipe clay ; the glaze was pure and velvet-like, lustrous and almost free from minute granulations. The decoration was practically confined to under-glaze blue of a tint between the intense deep blue of China and the bodiless Nabeshima colour, exquisitely soft and clear, but more delicate and refined than brilliant. It was made of the imported Chinese pigment which the Japanese call *gosu*, but which was only used after the most elaborate refining process. The painting is remarkable for its miniature-like delicacy, and the range of subjects was wide and general ; though figures are rare as on all old Japanese porcelain, being chiefly of Chinese children, Rishi, Bodhisattva and the like. The best known examples are small cups, wine-bottles, water-holders and plates, with Chinese children (*kara-ko*), varying in number according to the quality of the piece (i.e. seven in the first class, five in the second, and three in the third), sporting under an ancient pine tree (plate 16, fig. 3) ; a kind of cord-and-tassel border usually completes the decoration of these pieces.

PLATE 16. JAPANESE, 18TH CENTURY. (B.M.)

2 1 3

1. NABESHIMA SAUCER, D. 6 IN. 2. HIRADO JAR WITH PIERCED COVER. 3 HIRADO BOWL WITH "BOY" PATTERN.

Figures modelled with unrivalled skill were also made, chiefly consisting of *kara-ko*, rampant dragons, *shishi*, wrinkled old men, fishes and so forth; and on these pieces coloured glazes, not enamels—blue, russet brown and black—were sometimes employed to pick out details of the draperies.

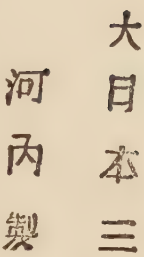


Fig. 32.

Engraving and modelling in the paste were other features of the wares, and low reliefs and pierced work (plate 16, fig. 2) of the utmost delicacy distinguish the factory. Egg-shell porcelain was also produced, but at a late period (see p. 88).

Fig. 33. Jiu (long life).

After the Tempo period (1830–43) the ware degenerated and the production of fine pieces practically ceased after 1868, though a revival of the old style has recently taken place. The Hirado-yaki made for the feudal chief is not marked; pieces bearing the name of the maker or the factory [1] were made for the open market and should therefore be of late date (fig. 32).

[1] Fig. 32 reads, *Mi-kawa-uchi Mori Chikara tsukuru*—"Made at Mikawachi by Mori Chikara."

CHAPTER X

Kioto

THE extensive potteries of Kioto had been celebrated from early times for their beautiful earthenwares, and some of the most eminent Japanese ceramists—Ninsei, Kenzan, Rokubei, Dohachi—have added lustre to their annals. But it was not till the last half of the eighteenth century that the porcelain factories in the district of Kyomizu and Gojo-zaka began to develop. The first Kioto porcelain-maker was Eisen who flourished about 1760, best known for his enamelled porcelain in green, red and gold after the Chinese Ming style. His wares were marked with his name. He was followed by his pupil Mokubei (b. 1767, d. 1833), a potter of genius who unfortunately devoted his talents to imitation rather than to original work. He gained a great reputation by his copies of the so-called *Kochi-yaki*, a Chinese ware which obtained its name through being exported from Cochin-China, consisting of a hard semi-porcelain body with brilliant glazes of purple, yellow, green and bronze-red. It was chiefly known in small pieces such as the quaintly shaped incense-boxes affected by the *Cha-jin* in their tea ceremonies. Mokubei also made celadon, and

copied Chinese enamelled and blue and white porcelains. He is said to have introduced the use of moulds into Japan. His mark consists of his name, and modern copies of his enamelled bowls are often seen in the market.

Contemporary with Mokubei was Ogata Kichisaburo, whose artist-name is Shuhei (fig. 34). He was the first to apply to Kioto porcelain the celebrated Yung-lo decoration, consisting of a ground of iron-red with gold decoration and sometimes with coloured enamels. Shuhei's red is a dark, somewhat impure colour, as compared with the beautiful coral-red of his successor Eiraku. His *forte*, however, lay in enamel decoration, and in this he has rarely been surpassed; this, the real "jewelled" ware of Japan, was painted by him with the skill and precision of miniature work, and chiefly with semi-religious subjects such as the sixteen Arhats, Rishis, and the seven gods of fortune, besides Chinese children or *kara-ko*.

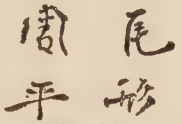


Fig. 34.

But the greatest of all the porcelain-makers of Kioto was Nishimura Zengoro (commonly known by the art-name, Eiraku), one of the most distinguished Japanese potters of all times. He was the son of a potter of the same name who had gained distinction by the manufacture of fire boxes (*furo*) for use in the *Cha-no-yu*, but the younger Zengoro is distinguished by the art-name Hozen. After studying faïence at the Awata factories from 1801–3, he began porcelain-manufacture and his first successes were won in celadon, blue and white and copies of the *Kochi-yaki*.

His achievements attracted the notice of Harunori, feudal chief of Kishu, who invited him in 1827 to set up a kiln in his castle park; and here Hozen made his celebrated *Oniwa-yaki* (honourable park ware) or *Kai-raku-en*, as it was named on the stamp used to mark the pieces (fig. 35). It was an imitation of the so-called *Kochi-yaki*, but far excelled the original in beauty of colours and glaze. Indeed his *aubergine* purple, turquoise-blue and yellow have rarely been equalled. Another class of decoration which won laurels for Hozen was that borrowed from the Chinese Yung-lo porcelain, consisting chiefly of gilt ornament on a red ground (plate 17, fig. 3, and plate 18, fig. 5). Hozen's coral-red glaze was lustrous and exquisitely soft with delicate gilt traceries, broken by reserved medallions with brilliant blue paintings under the glaze. The Japanese names for this ornament are *Kinran-de* (scarlet and gold brocade) and *Akaji-kinga* (golden designs on red ground). He was honoured by his patron with the gift of one gold and two silver seals, the former bearing the stamp *Kahin-Shiriu* [1] only to be used on exceptional pieces (fig. 36), while of the latter one bears the word *Eiraku* (fig. 37), the Japanese form of Yung-lo, and the other *Kai-raku-en*.

For a time Hozen worked at Kaseyama, near Nara, where he made wares of various kinds, and from here

[1] *Kahin-Shiriu* has been interpreted to mean "branch factory of the river-side," but Dr. Bushell (p. 14), states that it represents the Chinese characters *Hopin Chih liu*, meaning "Offshoot of Hopin," the name of a semi-mythical Chinese pottery, at which the Emperor Shun (B.C. 2255–06) is supposed to have worked before ascending the throne.

PLATE 17. JAPANESE. (B.M.)

2 1 3

1. "IMARI" DISH: LATE 18TH CENTURY. D. 10 IN.
2. BOWL, ROUGHLY PAINTED IN RED AND GREEN: MARK, KAHIN-SHIRIU.
3. BOWL; RED AND GOLD DECORATION: MADE BY EIRAKU.

he was summoned in 1840 by the Lord of Koriyama to instruct the potters of Setsu. For his conspicuous success in copying ancient wares of all kinds he obtained the seal *Tokin-ken* (the weighty potter). In the same year, 1840, he opened a kiln near Omuro, Kioto, for the manufacture of faïence in the style of Ninsei, and from there he moved in 1850 to Otsu on the shores of Lake Biwa,[1] where he made porcelain in the *Akaji-kinga* style. He was known here as Butsu-yu.

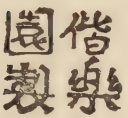


Fig. 35.

Fig. 36.

Fig. 37.

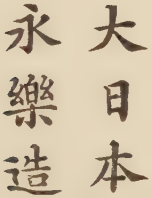


Fig. 37a.

Fig. 38.

He died about 1855, leaving two potter sons, Sizaburo and Zengoro. The latter, whose art-name was Wazen, was the more distinguished, though his productions did not approach the level of his father's work. Both were invited to Kaga, and Wazen remained there for six years developing the *Akaji-kinga* (red and gold) decoration which became the characteristic ornament

[1] The ware made at the factory established on the shores of Lake Biwa in 1830 and closed in 1860, is called *Koto-yaki* (*Koto*—east of the lake): mark *Ko-to* (fig. 38).

of Kaga porcelain. Eiraku's masterpieces consist of porcelain with purple, turquoise and yellow glazes, often divided by designs with raised outline (plate 18, fig. 2), coral-red and gold, enamelled, and blue and white, with designs in relief, besides various kinds of faïence. Imitations of Eiraku's *Kai-raku-en* were made at Otoko-yama (1847-66), and at Ota (in Kii) since 1877.

Other Kioto porcelain makers are : Rokubei Seisai, son of the great Rokubei, who made blue and white porcelain, using his father's mark *Sei* (fig. 39) in a hexagon, from 1811–60. Zoroku (fl. 1849–75) who made porcelain of good technique, including celadon. Kitei (fl. 1818–29) and his sons. Seifu Yohei, who followed Dohachi in his simple naturalistic style of decoration ; he made pottery and porcelain, copying Chinese models, in blue and white and also in red and gold ; he started in 1844, and was succeeded in 1861 by his son of the same name (fig. 40). And Gorosuke, who began in 1852, a pupil of Rokubei and a maker of blue and white porcelain.

Fig. 39.

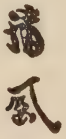


Fig. 40.

The porcelain industry flourishes on a large scale at Kioto at the present day.

A factory was started at Kaseyama, in the Yamashiro district, by Morimoto Sukezaemon, who discovered porcelain stone there in 1827. He obtained the help of Kioto experts and the Kaseyama-yaki, which is chiefly blue and white, was continued till about 1868.

1. Grotesque Wine-pot: ? Hirado Ware. 2. Canister with turquoise and purple glazes: mark, Kai-raku-en. H. $4\frac{1}{2}$ in. 3. Incense-burner: mark, Koto. 4. Incense Box: Ao-Kutani. 5. Eiraku Teapot: red and gold ground. 6. "Egg-shell" Saucer.

CHAPTER XI

Kaga

IT appears that porcelain stone was discovered near the village of Kutani-mura, in the province of Kaga, between the years 1648–51. The art of porcelain-making, however, was beyond the capacity of the local potters, and in 1660 Maeda Toshiharu, feudal lord of Daishoji, sent Goto Saijiro to Hizen, to study the methods there employed. But the secrets of the Arita factories were jealously guarded, and to attain his object Goto had to resort to the expedient of naturalisation. By marrying a woman of the district he obtained the entrée to one of the potteries, and laboured incessantly for four years, mastering the necessary processes. He then deserted his wife and children and fled to his native Kutani, where he was honoured as a hero. From this time, about 1664 dates the development of the Kutani wares. The earliest factories were in the Enuma district, and the ware produced was of several distinct types. The first, called *Ao-Kutani*, is characterised by the free use of a deep green (*Ao*) glaze of great brilliancy and beauty, combined with purple, yellow, and soft greenish blue glazes, which were applied so as to

form diapers, scrolls and floral designs, or run over a pattern traced in black on the biscuit. The second was painted in enamels in Arita-fashion—green and red supplemented by purple, yellow, over-glaze blue, silver and gold,—under-glaze blue taking an entirely subordinate position. The characteristic Kutani red has a peculiarly soft, subdued, opaque tone, and varies in tint from Indian red to russet brown. The designs were largely copied from the paintings of an artist of the Kano school, Kuzumi Morikage, and consisted chiefly of miniature landscapes, flowers ruffled by the breeze, a sparrow on a plum branch and other simple naturalistic motives. Other decorations were purely formal, such as diapers and scrolls, and panels of symbolical ornaments. Figure subjects are rare, with the usual exception of Chinese children (*kara-ko*); and such ornaments as peacocks, masses of chrysanthemum and peony, figures of wrinkled saints and ladies in gorgeous robes, may be taken as evidence of modern work. A third kind in which red predominated was the *Ko-kutani* (old Kutani) decoration, which consists of diapers and scrolls in red separating panels of floral composition, landscapes, mythical creatures, etc., in yellow, green, purple and red (plate 19, fig. 1). This class is rare and is chiefly represented by plates, dishes, cups, bottles, censers, and incense boxes. A variety of the same family has a ground of red decorated with gold and silver, bright green and rarely purple and yellow. Blue and white is unusual and of inferior quality.

The material of the Kutani ware is very varied; one class consists of grey or brown stoneware with

an impure glaze minutely pitted; another is semi-porcelain, thin and light, with a soft, opaque greyish-white glaze, accidentally crackled, and having a surface like refined wax; another again is porcelain of fine texture and pure milk-white glaze, while some is of egg-shell thinness, but softer than the Hizen ware and with a dull lustreless glaze. The paste of the *Ao-kutani* is usually stoneware or semi-porcelain, but the charm of its masses of brilliant, yet harmonious colours gives it a place apart in Japanese ceramics. For some reason the manufacture of these fine wares was short-lived; possibly it was officially supported and died a natural death on the patronage being withdrawn. The fact remains that the production flagged as early as 1734, and had practically ceased in 1750.

The subsequent history of the Kaga wares is a story of revivals. The first was effected in 1779 by a fugitive Hizen potter, Tonda Teikichi, who discovered porcelain stone in the Nomi district and started a factory at Wakasugi assisted by three other experts. Their ware was in the Arita style, though less brilliant than the original, and the factory continued in operation till 1822. Ten years later it was reopened by Hashimoto Yasubei, under the encouragement of the chief Maeda, and a potter named Yujiro won distinction at this time by his fine enamels. From 1843-50 a clever potter, named Matsumoto Kikusaburo, assisted by Awaja Genemon successfully revived the *Ao-kutani* decoration. Matsumoto eventually settled at Komatsu where he worked from 1850–67, and considerable activity prevailed in the Nomi district, seven factories being at work from 1854–59. The *Ko-*

kutani also was revived here between 1843–65. The new *Ao-kutani* had a soft, heavy, stoneware body with rich green, purple and yellow glazes, and the fashion of running a green glaze over diapers, floral scrolls, and even landscapes, largely prevailed at this time.

Meanwhile a revival had taken place in the Enuma district, where the Ao-kutani was renewed by Yoshida Danemon at Kutani and afterwards at Yamashiro Mura from 1809–40. At the latter date Iida Hachiroemon introduced the *Akaji-kinga* style of gold decoration on a red ground, which gained great popularity under the name of *Hachiroe* ware, a porcelain and faïence with opaque greyish glaze of ivory tint, accidentally crackled. Hachiroemon died in 1849, but nine years later his favourite style was fully developed by Zengoro Wazen, son of the great Eiraku. Wazen's porcelain was covered with red on which gold designs were traced, except on the inside of the pieces where under-glaze blue decoration sometimes appears; while on the *Hachiroe* ware the red was used for delineation as much as for a ground colour. Moreover, Wazen's red was of greater body, though lighter and more coral-like than his predecessors, and his ware was marked *Kutani ni oite Eiraku tsukuru* (fig. 41) (made by Eiraku at Kutani). It should be mentioned that Ko-kutani was also revived in the Enuma district during this period.

Another depression took place between 1863–69 incidental to the disturbances that followed the suppression of the feudal system throughout Japan, but the enterprise of Abe Omi brought about a final re-

vival, and in 1885 upwards of 2,700 persons were at work in the Kaga factories. A pottery association was formed and the manufactories carefully supervised. Porcelain of fair quality was made, decorated with an infinite variety of red and gold designs with medallions of landscapes, etc., and groups of saintly figures painted in red with the utmost delicacy (plate 19, fig. 3); while a recent revival of the *Ao-kutani* style has been successfully achieved by Okura and Tsukabani at Kutani (plate 19, fig. 2).

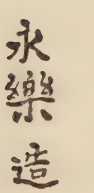


Fig. 41. Fig. 42. Fig. 43.

It should be added that from time to time porcelain was sent from various parts of Japan to be decorated at Kutani, and also that the Kutani potters are credited with the monopoly of a brown glaze of great depth and lustre copied from the Chinese *tzu-chin*, or dead-leaf, porcelain. Old Kaga ware is not marked with the potters' names, though sometimes the factory name Kutani [1] (fig. 42) appears, but the most common mark was the ideograph *fuku* (good fortune) as in fig. 43.

It is only since 1850 that decorators' names have

[1] Fig. 42 reads, *Dai Ni-pon Kutani tsukuru*—"Made at Kutani in Great Japan."

been placed on the wares. The marks are usually in gold, red and black, sometimes washed over with green enamel; they will be found mainly on the red and gold ware, the Kaga-yaki *par excellence*.

Seto

Seto, in the province of Owari, had been from early times a celebrated pottery centre, and though porcelain was not made there till the nineteenth century, its productiveness developed so rapidly that *Seto-mono* (Seto ware) came to be the generic term for china. As at Kutani, the discovery of porcelain stone was followed by the despatch of a potter to Hizen to learn the methods of manufacture. Kato Tamikichi was the hero of this venture, and after great difficulties and two years of unremitting labour he succeeded in mastering the Hizen processes. In 1807 he returned to receive the rewards of the Prince of Owari and to start the industry which has flourished at Seto ever since. The earliest Seto porcelain was decorated with under-glaze blue, the native Japanese cobalt (*ji-egu*) being used till 1830, when it was superseded by the richer Chinese *gosu*. At a later date European smalt was substituted for the sake of economy, and a shallow, hard and garish blue appeared for a time on the export wares. The best Seto blue and white is of good quality and well painted, but the porcelain may be recognised by the peculiarly soft and chalky quality of its paste. The finest period of the ware extended from 1830–60, and among the best potters were Kawamoto Hansuke, and the modeller Jawa-

3 1 2

1. Travelling Vessel,—a Bottle and two Trays: Ko-Kutani: early 18th Century. H. 11 in
2. Ao-Kutani Bowl: mark, Fuku: 19th Century.
3. Bowl with red and gold decoration: mark, Kutani: 19th Century.

moto Jihei. The Seto potters are celebrated for the manufacture of large pieces, such as picture plaques, pillar lamps, monstrous vases, etc., and a successful class of ware is decorated with raised ornament in white on a deep blue (*ruri*) ground (plate 20, fig. 1). Enamel decoration is mostly modern, though as early as 1835 it was practised by Michihei, and copies of rough old Chinese porcelain, very popular with the tea-clubs, were made under the name of *Maruyama-yaki*; and at one time the Nabeshima style was

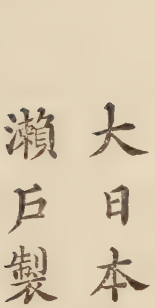


Fig. 44.

Fig. 45.

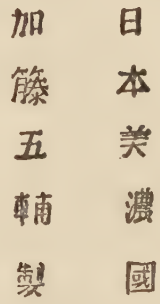


Fig. 46.

copied by a potter whose art-name is Sosendo. Large quantities of Seto ware are sent to Tokio for decoration to suit Western tastes, and the busy Seto and Tokio workshops are sometimes called the Stoke-upon-Trent of Japan. The practice of applying *cloisonné* enamels to porcelain came into fashion at Seto after 1868. The Seto mark [1] is shown in fig. 44. *Seto-suke-*

[1] Fig. 44 reads, *Dai Ni-pon Seto sei*—"Made at Seto in Great Japan."

yaki is not a Seto product, but a coarse porcelain with bold designs made at Yedo up to 1860 (fig. 45).

The Mino potteries are in the fief of Owari, and the same materials were used as at Seto with results of a similar kind; blue and white of good quality is the staple product, but the pieces are mostly of small dimensions. A very fine egg-shell porcelain has been made at Mino since 1830; it is painted in blue with pretty naturalistic designs in characteristic Japanese style, a glimpse of Fujiyama, a plum branch appearing through the mist, or the gable of a rustic cottage overshadowed by a pine bough, often forming the entire ornament (plate 18, fig. 6). Much of this ware, however, was sent to Tokio to be painted, and was afterwards cased in fine basket work made in the province of Suruga; while of the local artists Gosuke[1] was perhaps the most distinguished (fig. 46). An exquisite Mino ware of modern date consists of wonderfully modelled flowers in full relief—plum blossoms, sprays of wistaria, etc., known as Tajimi porcelain: enamel painting in the modern Kaga style was practised there after 1878. Other factories where blue and white of mediocre quality has been made are Izumo (after 1873), Igo (modern), Nagato (since 1846), Himeji in the province of Harima, Aizu in the province of Iwashiro (modern), and Tokio (since 1863). At Tokio there are schools of decorators who paint pottery and porcelain with the utmost delicacy (plate 20, fig. 3). Till lately, however, they used pigments rather than enamels, and their work is mainly destined for Western markets.

[1] Fig. 46 reads, *Ni-pon Mino kuni Ka-to Go-suke sei*—"Made by Kato Gosuke, in the province of Mino, Japan."

Favourite subjects are the sixteen Arhats, the seven gods of Happiness and large assemblies of saintly figures, but lately more natural subjects have been chosen : a ground of stippled gold is a characteristic feature of the Tokio painting. The most noted *atelier* for this Tokio decoration (*E-tsuke*) is known as Hyochi-en, and was established in 1876.

The Sanda factories, in the province of Setsu, are celebrated for a good celadon porcelain, though it scarcely equals the Nabeshima *seiji* and cannot compare with old Chinese. Kanda Sobei started the manufactory at the end of the eighteenth century with blue and white porcelain, and suitable materials for the celadon were discovered in 1801.

Speaking generally, the forms and decorations of old Japanese porcelains fall into two main classes, the conventional or antique and the natural. In the first the cramping influence of the tea ceremonies (*cha no yu*) is apparent, though no doubt the prevalence of ancestor worship is indirectly responsible for the extraordinary veneration with which rough and shapeless vessels of antique appearance are regarded by the Japanese. The second class includes the most delightful examples of Japanese ceramic art, in which the motives have been taken from nature and worked out with simplicity and grace in those tasteful but restrained designs peculiar to true Japanese art. The exuberant ornament on export wares may be discounted as something quite un-Japanese. It is worthy of remark, too, that the manufacture of porcelain previous to the nineteenth century was practically confined to the provinces of Hizen and Kaga, and that

the industry did not become general until the second opening of Japan to foreign trade, though at the present day it has largely supplanted the more national manufactures of faïence and stoneware. With the abolition of the feudal system about 1870, the patronage with which the industry had been nurtured, was withdrawn, and the potter was forced to find a market for himself. The foreign market was the most tempting, and he abandoned himself to rapid production of gaudy, ill-finished wares with poor colours and hasty painting for the export trade. From this he turned to imitation of old wares, copying their defects, even adding cracks and stains to deceive those who imagine that dirt is a criterion of age. Fortunately neither of these unhealthy phases has become permanent, and at the present day the Japanese potter is devoting his great skill to the emulation of the Chinese porcelains of the best period. Thus Miyagawa Shozan of Ota copies the monochromes and polychromes of the K'ang-hsi and Yung-chêng periods, his ambition being to reproduce the celebrated red glaze known as "liquid dawn." Seifu, of Kioto, makes monochromes and "jewelled" porcelain, the former by means of painting the biscuit with pigments and running a colourless glaze over them; his celadon is good, his blue and red painting under the glaze is of a high order, and his ivory-white porcelain is excellent. Takemoto and Kato, also of Kioto, are followers of Shozan, and Kato makes a specialty of black glazes. All of these potters make blue and white of fine quality. Higuchi of Hirado is the first Japanese potter to successfully reproduce the "rice-grain" and other transparent decorations of

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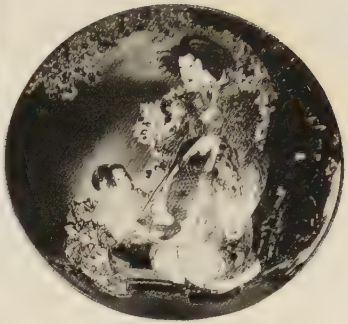


3

1. SETO DISH: RAISED ORNAMENT ON DARK BLUE GROUND. D. $11\frac{3}{4}$ IN.
2. MINO JAR, WITH ARHATS PAINTED IN BLUE.
3. SETO BOWL PAINTED AT TOKIO: GOLD GROUND.

the Chinese in which the pattern is cut away and filled with glaze; this class of ware is called "fire-fly" porcelain by the Japanese. Flambé porcelains, and "egg-shell" of high quality after the ancient Yung-lo models, are made in Owari, and the Kaga potters have taken to making, besides their endless red and gold decoration, good copies of the Chinese blue monochromes such as the *clair de lune* and "blue of the sky after rain." But it is scarcely probable that the Japanese potters hampered by less manageable materials and want of combined effort will succeed in rivalling the old Chinese masterpieces.

Other Oriental Porcelains

The assistance rendered by captive Corean potters in the founding of so many Japanese porcelain factories would seem to presuppose considerable skill in the art among the potters of the Hermit Kingdom, and there is no doubt that the Coreans have gained a spurious reputation for porcelain making from the geographical situation of their country which has long been an entrepôt for Chinese wares. In this way specimens of fine white Fuchien porcelain imported from Corea have been attributed to Corean workmanship. In reality the principal indigenous Corean wares seem to have been a white stoneware or semi-porcelain not unlike the rougher Ting chou productions, a celadon of good quality but thinner in the glaze, less soft in

colour and less solid in technique than the Chinese, and an inlaid earthenware. The potteries at the ancient capital Sung-do appear to have flourished till the end of the fourteenth century, but they gradually died out and were extinct by the end of the sixteenth.

It is no uncommon thing to meet with porcelain bowls and cups enamelled with designs in essentially Siamese taste. Most of this ware was undoubtedly made in China, though it is certain that extensive potteries existed at the ancient capital Sawan-kalok, two hundred miles north of Bangkok. The wasters and fragments found in the site of these long deserted kilns show that a ware of the celadon type, varying from stoneware to porcelain, was their principal product. Tradition ascribes these factories to the semi-legendary Emperor Phra Roang not earlier than the fourteenth century, who is supposed to have imported five hundred Chinese workmen.

It has already been stated that the misleading term "Indian porcelain" applies solely to the Chinese and Japanese wares imported by the various East India Companies in the seventeenth and eighteenth centuries. There is no trace of the manufacture of true porcelain in India at that time.

The intercourse between China and Persia is of long standing, and at one time the victorious Mongols transplanted two thousand Chinese artificers to work for them in Persia. It does not, however, appear that true porcelain was introduced into the country, though Chinese influence may be traced in the designs on some of the beautiful Persian faïence. A kind of soft porcellanous ware was, however, made about the six-

teenth century. It sometimes occurs in white bowls with "rice grain" ornament, and is known as Gombroon ware, no doubt from the place of export, the great entrepôt of that name on the Persian Gulf.

CHAPTER XII

European Porcelain

IT is probable that Chinese porcelain first came under European eyes during the Crusades in Palestine and Syria. We read, at any rate, of a present of forty pieces of this ware sent from Egypt by the famous Saladin to the Sultan of Damascus in the year 1171 ; and there is a white dish set with jewels in the Dresden collection which is reputed to have been brought back from the East by a crusader. Fuller information was given by the Venetian Marco Polo who wrote in 1298 a description of his travels in China, speaking of the wonderful ware of the country under the name of porcelain.[1] No doubt a limited number of specimens, mainly of celadon ware, found their way into Europe during the fourteenth and fifteenth centuries from Syria and Egypt, whither they were brought by Chinese and Arab traders on land and sea ; but no considerable importation took place, till the Portuguese succeeded in doubling the Cape in the sixteenth century and capturing the sea-borne trade with the Far East. The Dutch followed the Portuguese, and

[1] The word porcelain is derived from *porcellana* (the Venus shell), no doubt from the translucent shell-like surface of the glaze : in mediæval inventories the word is used both for carved shell ornaments and porcelain proper.

during the next two centuries the East India Companies of the various nations flooded Europe with Chinese and Japanese blue and white and enamelled porcelains.

The first important collection was formed at Dresden, chiefly by Augustus the Strong, between the years 1694–1705, and the bulk of it may now be seen in the Johanneum in that city; though many pieces have been removed from time to time by fair and foul means, and there are few large collections which cannot show one or more of Augustus' treasures. These will be recognised by certain incised marks which the royal collector had placed on each piece, in addition to the catalogue number; they consist of the following :—

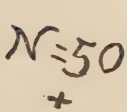


Fig. 47.

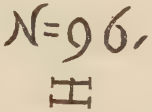


Fig. 48.

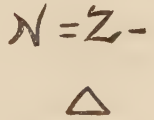


Fig. 49.

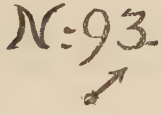


Fig. 50.

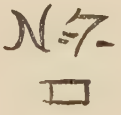


Fig. 51.

A cross, on the Japanese ware . (fig. 47)
The letter H sideways, on green Chinese ware . . . . . (fig. 48)
A triangle, on white Chinese ware (fig. 49)
An arrow, on red Chinese ware . (fig. 50)

A zigzag line, on blue and white Chinese ware . . . . .
A parallelogram, on "Old Indian" ware . . . . . (fig. 51)

No sooner were the Western potters familiar with the beautiful Oriental ware than they set about to imitate it: and at Venice in 1519, if not earlier, and at Ferrara in 1575, an artificial porcelain was produced. Unfortunately no specimens of these products have been identified, but it is likely that the Venetian porcelain, at any rate, was made on the principle adopted by Réaumur in his experiments about 1730, viz., by devitrifying glass. More will be said presently of the artificial porcelain made at Florence about 1580; but apart from these spirited and partially successful attempts, the potters were content to imitate the style and colouring of the Oriental ware on their tin-glazed faïence without achieving its hardness and translucency. This they did with no little success, especially in Holland, where the potters of Delft made a blue and white faïence that could easily be mistaken for Chinese porcelain at the distance of a few feet. At the end of the seventeenth century artificial porcelain was again made, this time by Poterat at Rouen; but the secret of true porcelain was not unravelled till 1709, when Böttger at Dresden discovered its real nature and the materials necessary for its manufacture. The secret once discovered could not be kept hidden, and in spite of all precautions it was carried to the neighbouring states, where the princes and rulers vied with one another in establishing manufactories. East of the

Rhine and north of the Alps the manufacture from the first was practically confined to true porcelain, but the soft-paste ware continued to hold its own in France till the end of the eighteenth century, and much of the Italian ware was of an artificial, sometimes of a hybrid, nature.

In the host of porcelain factories that sprang up in Europe in the course of the eighteenth century, Meissen and Sèvres stand out conspicuous, serving as patterns for the rest. There are, moreover, certain phases common to these two as well as to the lesser factories of the time, the immediate description of which will save endless repetition. The earliest porcelains were issued in the white, the only ornament consisting of moulded reliefs chiefly borrowed from Chinese models. The first painting was in under-glaze blue in Chinese style, or in a few simple enamel colours with designs copied from the Japanese Kakiemon ware. About 1730 the European rococo taste was first felt in the form and decoration of the ware, and under its influence the highest development was attained. From about 1770 the classical revival took hold of the ceramic in common with other arts, and the hard outlines of antique vases, little suited to a highly-glazed material, were adopted by the porcelain manufacturers : over-decoration and exuberant gilding became the rule, and mechanical methods supplanted the fine touch and rich colouring of the rococo period. This false taste culminated in the Empire period, when the chief aim of the decorator seems to have been to render on porcelain the effect of oil-paintings. The general decadence of art that marks the early part of the nineteenth century de-

graded the porcelain, and subsequent revivals have been impeded by competition and the necessity of cheap production, for which the withdrawal of the princely patronage, which fostered the art in former times, is largely responsible. We shall now proceed to sketch briefly the history of the various factories, dwelling at length only on those of pre-eminent importance.

2 3 1

1. Pot-pourri Vase: from the Strawberry Hill Collection.
2. Cup and Saucer: raised designs in gilding: inscribed "C. F. Herold invt. et fecit a Meissē 1750; d. 12 Sept."
3. Coffee-pot: Watteau subjects. H. 9 in.

CHAPTER XIII

Meissen

THE discovery of the secret of true porcelain, perhaps the greatest achievement in European ceramics, has immortalised the name of Johann Friedrich Böttger, a native of Schleiz, in Thuringia, who was born in 1685 and started life as a chemist, or rather alchemist, in Berlin. He gained the dangerous reputation of possessing the secret of the transmutation of metals, and fearing persecution, fled in 1701 to Dresden, where he received the protection of Frederick Augustus II, Elector of Saxony. Here he was associated in the royal laboratory with the chemist Tschirnhaus, under whose influence he was directed towards ceramic research, turning his attention first to the manufacture of tin-glazed earthenware, after the fashion of the Dutch potters. His next achievement was a fine red stoneware, dignified with the name of red porcelain, which he is reputed to have accidentally discovered while attempting to improve his crucibles. The intermediate steps between this and true white porcelain are not clear, but in 1709 it is recorded that he exhibited black, marbled and coloured stoneware, the red stoneware and white porcelain. The red stoneware must have been at this time his chief production,

for an inventory of the year 1711 speaks of no less than two thousand pieces of it. It was embellished in various ways—with applied sprigs, with raised ornament coloured with enamels, by gilding or silvering, by polishing, by cutting like cut-glass, by engraving and by glazing with black. The discovery of the kaolin of Aue, no doubt, gave an impetus to the manufacture of white porcelain. This was the famous *Schnorrische weisse Erde*, said to have been brought to Böttger's notice in the form of a white powder prepared by one Schnorr and used for powdering wigs.

Regular supplies were first sent to Böttger in 1711. When the importance of Böttger's discovery was realised by his royal patron, the potter and his workmen were removed for greater privacy to the Albrechtsburg at Meissen, a few miles west of Dresden, where they worked practically as state prisoners. All approach to the factory was forbidden, the workmen were pledged to the deepest secrecy, and it is said that they were kept in remembrance of their vows by the inscription *Geheim bis ins Grab* (secret to death) written over the doors. These precautions, however, were of little avail ; for in a few years time several workmen made their escape and carried the secret to the neighbouring states, where they were welcomed as "arcanists," a term applied from this time to the possessors of special knowledge of this branch of ceramics.

Meissen porcelain, known in France as *porcelaine de Saxe* and inaccurately called in England Dresden porcelain, was in its first days a white ware, only decorated with moulded ornament. During Böttger's lifetime blue painting under the glaze was not yet

successfully accomplished, but enamel painting was used, though the fixing of the colours was but imperfectly understood, with the result that they have scaled off in many cases. The Oriental collection in the Royal Palace at Dresden supplied convenient models and the Chinese style was at first copied, though even in the first period naturalistic flowers in full relief were used in the decoration of the ware. This latter class of ornament was fully developed at a later date (plate 21, fig. 1). The first period was brought to an end by the death of Böttger in 1719, at the early age of thirty-four. A commission was now appointed to superintend the work, and during the next period (1719–40) vast progress was made, thanks largely to the skill of J. G. Herold, a Viennese, who entered the factory in 1720 as painter and colourman, and rapidly worked his way up to the position of director. The difficulties of blue and white painting were now overcome, and the enamels were greatly improved. The decoration at this time consisted chiefly of (1) enamelled patterns in blue, green and iron-red, and more rarely black and pale yellow, after the Imari porcelain with Kakiemon's designs. The slight Kakiemon designs were admirably adapted to set off the fine quality of the pure white body, and the heavier patterns of the Imari export porcelain in the *chrysanthemo-pœonienne* style do not seem to have been much employed; (2) blue-painting under the glaze after the Chinese blue and white, a common motive being flowers in Chinese style, the so-called *Indianische Blumen;* (3) decoration in European taste, such as foliated scrollwork in the *baroque* style, and "*teutsche Blumen*" or sprays of

naturalistic flowers. The influence of the rococo style of decoration, then coming into fashion, was not felt till about 1730.

Another artist to whose ability the brilliant development of the Meissen porcelain was largely due was the sculptor J. J. Kändler, engaged by Herold in 1731 as modeller and art instructor. Under his influence designs from European life were introduced into the decoration, and battle scenes, views of rivers and landscapes, ruins and figure subjects were beautifully painted with miniature-like touch, while the modelling of figures and groups and other plastic works advanced with rapid strides. Ground colours were successfully used—reds, greys, yellows, greens and black being laid on with the brush and broken by gilt-edged panels enclosing Chinese subjects, landscapes, scattered flowers, etc., in varied enamels or monochrome. A dark lustrous brown, resembling the Chinese *tzu-chin* brown, was another favourite ground colour, but it was applied as a glaze rather than as a pigment. The shapes of the Herold period were either taken from the simple Oriental forms with broad even surfaces well fitted to receive the coloured ornament, or were moulded with raised designs borrowed from contemporary metal work. The figures were sparingly decorated with simple flesh tints, coloured details, and floral sprays on the draperies.

The earliest marks were the initials K.P.M. (*Königliche Porzellan-Manufactur*)—with variations, such as K.P.F. and M.P.M.—dating from about 1719. The crossed swords from the Saxon arms came into use in 1726, at first painted on the glaze and afterwards in

PLATE 22. MEISSEN.

CRINOLINE FIGURE IN COLLECTION OF THE LATE MR. W. SALTING (B.G.M.)

under-glaze blue (fig. 52). About the same time the royal cypher A.R. in monogram, and the staff of Æsculapius (fig. 53) were employed as marks; the former was placed on the royal porcelain, but this monogram (fig. 54) has been copied wholesale on quite modern wares.

The third period (1740–74) was the most brilliant in the history of Meissen, though disastrous interludes occurred during the Seven Years' War (1756–63). The rococo style was now firmly established, and full play was given to the fanciful taste of the time. The floral decoration lost its former stiffness, and the slightly conventionalised sprays of flowers were exquisitely painted in the peculiar style of the "*Meissene Blumen*," in which the white ground was utilised for the high lights. Strange to say, the Meissen palette did not yet include a true rose red, and a lilac purple was used in its place long after carmine and rose-red had been evolved at Berlin and elsewhere. Chinese designs had now disappeared, and European landscapes, beautifully painted, served as backgrounds for the Watteau figures which reigned supreme. Brightly coloured birds were a common motive; one kind painted in stiff naturalistic style with the lifeless appearance of illustrations in old natural history books,[1] and another and more pleasing class of purely imaginary creatures (*phantasie Vögel*), graceful, free and brilliant. Ground colours were largely replaced by mosaic-like diapers in red, blue and green. The capricious forms of the rococo ran riot in the vases, candel-

[1] This style of painting was encouraged by the publication of Buffon's work in 1770.

abra, looking-glass frames, clock-stands, and other ornamental pieces, which were covered with frills, scrolls, shellwork, and applied flowers. A certain simplicity of form, however, was appropriately retained in the table services, on which a blue flower-pattern and the so-called "onion pattern" were favourite designs. A great quantity of tiny hemispherical coffee-cups ("*Türken Copgen*") were made at this time for the Turkish market. One of the most celebrated of Kändler's works was the famous swan-service made for Count Brühl, whose influence was supreme at Meissen in this period until 1763. A vast number of groups and single figures were made by clever modellers, such as Kändler and a Frenchman named Acier: the latter worked at Meissen from 1764 till he was pensioned off in 1799, and modelled the celebrated Cries of Paris, about twenty-nine in number, after Huet's designs, and the Monkey Orchestra, a set of eighteen or twenty-two figures with a bandmaster at their head.

Dr. Justus Brinckmann has given a summary of the price list published in 1765, which permits a clear insight into the productions of the factory; and a somewhat detailed account of them will be excusable here, for, apart from their great local interest, they served as models for so much of the porcelain-decoration of other factories. The table services were plain or ribbed, or moulded with borders of basket-pattern of several kinds, sometimes broken up with scroll-edged panels and radiating ribs or channels, as in *Brandenstein* patterns. The *Dulong* pattern consisted of rococo panels edged with feathers, shells, etc.: the *Marseilles*

border of three or four symmetrical panels with scroll-edges in the style of the *Marseilles* faïence : the *Gotzkowsky* pattern consisted of four sprigs on the rim and a wreath of flowers in the centre in finely-chiselled relief. The painting on these pieces was in blue or enamels, including flowers, insects, fruit, vine pattern, children *à la Raphael*, etc. On the tea services a brown glaze, or greyish yellow ground, on the outside was often combined with blue painting within. But the finest pieces had grounds of single colours, or mosaic diapers, with gilt-edged panels containing landscapes, hunting scenes, battle scenes, Watteau figures, flowers, birds or animals.

It would be impossible to enumerate here the various forms of the ware during this prolific period, including as they do useful and ornamental porcelain of every description, besides miniature pieces, such as prettily modelled scent-bottles, snuff-boxes, flasks, seals, knife handles, earrings, étuis, brooches and even thimbles. Figures and groups are exceedingly numerous, and a few of the modellers' names are given in abbreviated form in the price list ; these include Pollich, Punet, Mathei, Eberlein, and Dessort, besides the master-workers Kändler and Acier.

Though every one is familiar with the eighteenth century porcelain figures, in the making of which Meissen was *facile princeps*, there are a few points about them which are worth repeating. Their uses were various : as show pieces for the cabinet or the mantelpiece, to stand on tables or small articles of furniture, for mounting in metal on wall brackets, to embellish looking-glass frames, vases and elaborate

dessert dishes. In the early days of the factory the limits of size had not been realised, and unhappy attempts were made to produce figures of statuesque proportions in porcelain; but soon a convenient standard was discovered and the normal size of the statuette was approximately fixed. It is wrong to suppose that the credit for the finished figure rests entirely with the first modeller; the various parts had to be moulded separately and "luted" together with a cement of liquid clay by the "ornamental repairer," on whose skill much of the final success depended. They were then finished with a modelling tool, and fitted with props and supports to prevent their sinking in the kiln, some of these supports being of a permanent nature, such as the apparently irrelevant tree-stump which is such a constant feature. The Meissen figures have served as a model for almost every factory, and the price list of 1765 includes a long catalogue of which the main classes alone can be mentioned here. These are classical and mythological, such as Pluto, Neptune, and Bacchanalian groups: historical, such as the Rape of the Sabines, Joan of Arc, etc.: biblical—the Apostles, the Crucifixion: allegorical, including the Elements, Seasons, Hours, seven Arts, five Senses, the Continents, Monarchies, Virtues, etc.: country life—shepherds, shepherdesses, etc.: street life—the Cries of Paris, *Colporteurs*: costume figures, e.g. a cavalier on horseback: satirical figures, such as Count Brühl's tailor and his wife mounted on goats: Italian comedy—Harlequin, Columbine, Pierrot: soldiers: hunters: Chinese and other nationalities: children, in various guises: beasts, of no less than thirty-four kinds;

PLATE 23. MEISSEN. (FRANKS COLL. B.G.M.)

1 2 3

1. Cup and Saucer : signed by C. F. Kühnel, 1776.
2. Vase with Monogram of Augustus, Elector of Saxony. H. 7¼.
3 Cup and Saucer with canary yellow ground, and Watteau subjects.

and thirty-nine different birds. Figures of children are perhaps the most common and at the same time the most pleasing : they appear in nearly all the allegorical sets.

The dates of the various figures can be determined by the costume and the decoration ; the earlier were more simply coloured, rich gilding and elaborate ornament belonging to the height of the rococo period. Among the early dresses the crinoline is conspicuous (plate 22), and figures and groups dressed in this costume are much sought after. Elaborate lace-work appears at a later date, a *tour de force* which English potters cleverly copied at Derby about 1775.

When the Meissen factory fell into Prussian hands during the Seven Years' War, it was leased for a time to one Helbig, who fortunately was a man of taste and energy. The last ten years of the third period (1764–74) were marked by the first symptoms of the neo-classical style, introduced at Meissen by C. W. E. Dietrich, whose administration was signalised by the appearance of a dot between the crossed swords, which now served as the regular factory mark (fig. 55).

In the fourth period, under the guidance of Count Camillo Marcolini (1774–1814), the neo-classical style was fully developed. The exuberance of the rococo ornament now gave place to severe outlines borrowed from antique shapes, and the ware was covered with profuse painting in which formal landscapes, medallions containing classical heads, and stiff naturalistic flowers played the chief part. The most conspicuous ground colours of the period were a dark blue (*bleu du roi*) and a dull green. The pseudo-classical style at Meissen, as else-

where, proved to be the harbinger of decline, though fine pieces were still made, among which biscuit figures from classical designs and the work of the modeller Jüchzer [1] (fl. 1786) are worthy of attention. A star between the crossed swords distinguishes the mark of the Marcolini period (fig. 56). The wave of degener-

Fig. 52.

Fig. 53.

Fig. 54.

Fig. 55.

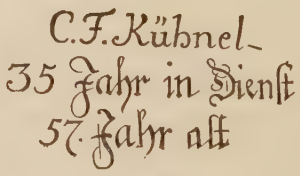


Fig. 56.

ation was not spent till about 1830, when a revival took place in the shape of a return to the style of the best period. But the production of cheap goods for the market had become a necessity, and there was little chance of recovering the former excellence, particularly as the supplies of the best kaolin became ex-

[1] Jüchzer modelled the Three Graces, among other fine statuettes.

hausted in the last part of the nineteenth century and inferior materials had to be used. The body and glaze of old Meissen porcelain is exquisitely fine and white; and the surface, compared with that of the Chinese ware, is, if anything, whiter though less lustrous, the latter having a peculiar oily sheen and slight greenish tint which is absent from the Meissen glaze: it is, however, more nearly akin to Japanese porcelain of Kakiemon's make.

CHAPTER XIV

Vienna

IN spite of the precautions taken at Meissen to guard the secrets of the porcelain factory, as early as 1718 a Dutchman named Du Paquier at Vienna was able to obtain the assistance of two Meissen workmen —S. Stölzel and Christoph K. Hunger,—and to start the manufacture of true porcelain in the Austrian capital. The venture was not a success, and after struggling on till 1744 the factory passed into the hands of the Empress Maria Theresa, who appointed Karl Mayerhofer von Grünbüchel as director. The early Viennese porcelain is not distinguished by originality of form or decoration, the Meissen models being closely copied, and it was not till it came under the able management of Baron Konrad von Sorgenthal in 1784 that the rich style with fine colours and exquisite gilding, for which Vienna porcelain is noted, came into being (plate 24, fig. 1). An art school was then started and a fresh impetus was given to the work. Raised gilding in fine chiselled relief by Georg Perl, a good blue ground colour invented by Joseph Leithner, biscuit figures and other works in the round by Anton Grassi distinguish this period, classical forms pre-

2 3 1

1. Vienna Cup and Saucer: blue and gilt: dated 1794.
2. Nymphenburg Cup and Saucer: signed, Amberg, 1774.
3. Höchst Flower Vase. H. $5\frac{3}{4}$ in.

dominating here as elsewhere. Sorgenthal died in 1805, and under his successor, Niedermayer, the practice of copying pictures on plates and dishes—a style of decoration very generally associated with Viennese porcelain—was introduced. After 1827 cheap goods were made under pressure of competition and the ware degenerated.

The earliest mark is said to have been a W, but most of the ware was unmarked till 1744, when the Austrian shield (fig. 57) was used; the latter was generally painted in underglaze blue, but stamped with a wood block after 1827. In 1784 the practice of impressing the last two numerals of the date of the year was introduced.

Fig. 57.

Höchst

The factory of Höchst, near Mainz, was started in 1746 by two men of enterprise, Göltz and Clarus, assisted by von Löwenfinck, a Meissen painter. It was not at first successful, and in 1752 Bengraf was appointed director; but he left in the following year, and in 1757 Göltz died. The Elector of Mainz, however, interfered in 1765, and turned the business into a company. In 1778 it became an Electoral factory, and continued as such till 1796, when the works were sold by auction. The productions of the factory were distinguished by statuettes and groups of the finest quality (plate 25, figs. 1 and 2), the principal modellers being L. Russinger, Johann Peter Melchior (1770–80), and later Karl Riess. Melchior, the most celebrated

of these, is credited with no less than three hundred figures, besides a number of excellent portrait medallions.[1] The other wares made at Höchst were in the Meissen style, but the painting of the figures is distinguished by a pale, clear rose colour, and that of the other productions by monochrome decoration in a peculiar and highly effective carmine. The principal painters were G. F. Hess, Danhofer, Massault, Usinger, and Wohlfahrt.

Fig. 58.

The mark is the wheel of Mainz, painted or impressed, and sometimes ensigned with a crown (fig. 58). About 1840 the old Höchst moulds were acquired by the factory of Damm, near Aschaffenburg, and were used for the manufacture of earthenware figures which are marked with the wheel and the letter D.

Nymphenburg (Bavaria)

Max Joseph III., Elector of Bavaria, being anxious to have a porcelain manufactory, attempts were made to establish the industry at Neudeck. With the help of Joseph Jacob Ringler of Vienna this was partially accomplished, but, Ringler leaving before his task was done, it was left for J. P. Hartel to work out the remainder of the necessary processes. The factory, once established, was transferred to Nymphenburg in 1758, where it continued to flourish till 1777. During the reign of Karl Theodor, Elector Palatine, who

[1] Melchior went to Frankenthal in 1780 and thence to Nymphenburg, where he died in 1825.

succeeded Max Joseph, the factory languished, but full support was given to it again under Maximilian IV. who strengthened the staff with workmen from Frankenthal. In 1810 the treasures of the royal picture gallery were opened to the study of the painters, and a new era of decoration began. The factory has continued in operation down to modern times, but the best pieces since 1815 have been sent to Munich for decoration. The old Nymphenburg ware, as a general rule, differs little from the ordinary wares of the time (plate 24, fig. 2).

Fig. 59.

Fig. 60.

The marks are various forms of the Bavarian coat-of-arms (fig. 59); though sometimes two triangles with letters and numbers in the angles was used (fig. 60).

Ludwigsburg (Würtemberg)

The factory of Ludwigsburg was founded by Duke Charles, under the guidance of Ringler, who remained here till 1802. In spite of its unfavourable situation porcelain of the finest quality was produced, thanks to the liberal subsidies of its ducal patron (plate 26, fig. 1). The mark is a double C under a crown (fig. 61), and from this circumstance the ware has been ineptly called "Kronenburg" porcelain. The material used was the Kaolin of Passau, and the ware

Fig. 61.

has a grayish tint; but excellent figures were made, particularly under the guidance of Pustelli, who was head-modeller from 1760–62. His statuettes include the usual subjects—hunters, gardeners, shepherds, dancers, etc. In 1759 J. C. Beyer, after completing his studies at Paris and Rome, brought back with him the neo-classical taste. He remained till 1767, when he was appointed court painter and sculptor at Vienna. Other artists were Reidel of Meissen, who painted landscapes, birds, etc., Steinkopf from Frankenthal, Danhofer of Höchst, and Kirschwer of Bayreuth. After the death of Duke Carl, in 1793, the factory gradually declined, and was closed in 1824.

Frankenthal (Palatinate)

When the jealous protective measures used to support the Sèvres factory brought the work of Paul Anton Hannong at Strasburg, which was at that time under French jurisdiction, to an abrupt close in 1755, he was hospitably received by Carl Theodor, the Elector Palatine, and started the manufacture of porcelain at Frankenthal. His efforts were not altogether successful, and he left the work to his son Joseph Adam to complete. In 1762 the factory was bought by Carl Theodor, and carried on under the guidance of Bergdoll (1762–75) and Frylner. In 1780 it was again in an evil plight, and fifteen years later had to be sold by auction. In spite of the difficulties experienced, well-painted services, fine figures and groups were produced, and Frylner improved the paste and perfected the

bleu du roi ground colour, besides producing a good black under the glaze and raised gilding of high quality.

Fig. 62.

The marks consist of the crowned lion of the Palatinate (fig. 62) with or without a monogram of the initials of Joseph Adam Hannong, or the crowned cypher of Carl Theodor (fig. 63). A plate of the year 1775 in the Franks Collection at Bethnal Green, gives specimens of all the colours and gilding used at the time.

Fig. 63.

Fürstenberg

The Duke of Brunswick, being desirous of possessing a porcelain factory, instructed the Oberjägermeister von Langen to arrange matters. He engaged J. C. Glaser, of Bayreuth, in 1746 as arcanist, but the attempt was unsuccessful until the arrival in 1753 of Bengraf from Höchst, who brought with him the painter Zeschinger. In the following year Feilner came from the same factory, but the progress of the work was slow. The Passau earth was used, producing a grayish ware, and it was not till 1770 that the best period of the works began. Good landscape painting and enamel decoration were accomplished at this time, but the speciality of the factory was biscuit groups, statuettes and medallion portraits, modelled by Luplau, Desoches and Schubert. The plastic works in china, bronze and ivory in the Brunswick cabinets were used as models.

In 1780 the ducal support was reduced and the factory languished, but under the guidance of Gerverot from Sèvres a revival took place between the years 1797 and 1829. The factory was sold by auction in 1888, and as the old figure moulds passed into other hands, modern imitations are not uncommon in the market.

Fig. 64.

Fig. 65.

The mark was generally F in underglaze blue (fig. 64), but the horse of Brunswick was impressed on the biscuit pieces (fig. 65).

Berlin

The first Berlin factory was started by Wilhelm Caspar Wegeli in 1750, assisted by an arcanist from Höchst, and though some fine figures and services were made, Wegeli abandoned the enterprise in 1757. His successor Reichard made little progress, and in 1761 the works were taken over by J. E. Gotzkowski, an army contractor, who persuaded Clance, Mayer, Böhm, Boermann, and Klipfel to leave Meissen and enter his service. In 1793 Frederick the Great acquired the factory and brought workmen and materials from Meissen. So far the body of the ware, made with Passau earth, was of a yellowish gray tone, and a good white porcelain was not attained till 1771, when kaolin from Silesia and Hall was introduced. From 1777 the material from Hall was exclusively used, and a fine glassy, translucent body of bluish white tint resulted. The rococo style predominated at Berlin till the end of the century, and in spite of the presence of Meissen artists, the Saxon models and moulded

1

3

2

1. Höchst Figure of a Girl with Flowers.
2. Höchst "Biscuit" Figure.
3. Berlin Tray: 18th Century. D. 13 in.

ornaments were not extensively copied. Tea and coffee services were the most usual productions, and fine results were obtained with a limited range of colours, rose-red and gray, green and gray, iron-red with black and gold or green, being favourite combinations. The rose red, the favourite colour of Frederick the Great, was a speciality of the factory, and fine monochromes were executed in this colour and in iron-red, the figure scenes and landscapes being especially good. Grieninger was director during this period and continued to hold the post till 1798.

About 1810 cheap production was studied, and printed decoration introduced; decadence followed, but a revival has lately taken place, and biscuit figures modelled by Genelli and Schadow are a feature of the late nineteenth century work.

The price list of 1777 mentions examples of Meissen decorations, particularly in the plates with rims moulded in raised panels, basket work, ribbing: pierced work of many designs was a speciality of this class of Berlin ware.

The mark used by Gotzkowski was a G (fig. 66), and after 1763 the regular factory mark was the sceptre borne by the Elector of Brandenburg as Grand Chamberlain of the Empire (fig. 67).

Fig. 66. Fig. 67.

Thuringia

A number of small factories sprang up in Thuringia in the last half of the seventeenth century; they were a purely local and independent development, the

materials being obtained in the district. In 1758 the chemist Macheleid accidentally discovered a deposit of kaolin, and started a factory at Sälzerode, which was shortly afterwards bought by Nonne and removed to Volkstedt, near Rudolstadt. In 1770 it was taken over by Gotthilf Greiner, who worked it in conjunction

Fig. 68.

Fig. 69.

Fig. 70.

Fig. 71.

Fig. 72.

Fig. 73.

Fig. 74.

Fig. 75.

Fig. 76.

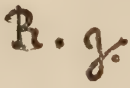


Fig. 77.

Fig. 78.

Fig. 79.

Fig. 80.

with factories at Kloster Veilsdorf (founded in 1762) and Wallendorf. The same man founded the works at Limbach in 1761 and Grossbreitenbach in 1770. Other manufactories were started at Gotha by Rotteberg about 1766, at Gera in 1780, at Rauenstein and at Ilmenau : in the last two of these factories Wedgwood's blue and white jasper ware was copied. The

Thuringian ware is as a rule of inferior quality and grayish tone, but that of Kloster Veilsdorf under the patronage of the Duke of Hildburghausen attained some importance. Original figures of good quality were made here, and a peculiar style of flower-painting —large, lightly-painted flowers in bright colours with slender thread-like stalks—distinguishes the ware. The cups and saucers of Thuringian make may sometimes be recognized by a reeded pattern on the inside.

Marks, R for Rudolstadt, and perhaps a hayfork (fig. 68): fig. 69, perhaps for Sälzerode : fig. 70, the arms of Saxony and initials CV, for Closter Veilsdorf, as also fig. 71 : fig. 72, for Wallendorf : varieties of the trefoil, for Grossbreitenbach, possibly an allusion to the union of factories under Greiner (figs. 73–5) : crossed ' L 's (fig. 76), for Limbach : R—n, for Rauenstein : G (fig. 77), for Gera : T. (fig. 78), for a Thuringian factory, name unknown : R, for Gotha, and fig. 79, referring to the Director Rotteberg, as also fig. 80.

Cassel

The manufacture of a fine porcelain was achieved at the faïence factory of Cassel in 1766 by the help of N. Paul, an arcanist from Fulda. Artists from Fürstenberg, Fulda and Nymphenburg were employed, and good figures and groups were produced along with other more ordinary wares. The period of excellence only lasted till 1771, when the work flagged, and in 1788 the manufacture was abandoned.

Marks, the Hessian lion and HC for Hesse Cassel.

Fulda (Hesse)

Nothing is known of the supposed early manufacture of porcelain at Fulda between the years 1741 and 1758, but a factory seems to have been started in 1765 by Nicolas Paul under the patronage of the Prince-bishop Arnandus. The vessels and figures were of great beauty, and were mostly acquired by the bishops and their retinue. The factory was given up in 1780.

The marks were a double-F under a crown (fig. 81), and a cross (fig. 82), the title of the factory being, *Fürstlich Fuldaische feine Porzellan-Fabrik.*

Fig. 81.

Fig. 82.

Fig. 83.

Fig. 84.

Kelsterbach (Hesse-Darmstadt)

Porcelain was made at the faïence factory from about 1760–72; it consisted of useful wares and figures, and the mark was HD combined under a crown.

Ansbach (now in Bavaria)

A factory of small importance was started here about 1760 and four years later removed to the Margrave's castle at Bruchberg; the ware was marked with an A, the shield of the town (fig. 83) or the eagle of Brandenburg.

Bayreuth (now in Bavaria)

Very little is known of this factory, and the date of its foundation is variously put at 1720 and 1766. It appears that J. C. Glaser, of Bayreuth, was engaged as an arcanist by the Duke of Brunswick in 1746, but as his mission entirely failed, little evidence of progress at Bayreuth can be inferred from the incident. In the Franks collection, are two cups signed by Bayreuth painters, Metzsch and Jucht, the former in the year 1748.

Other factories are, Baden (late 18th cent.), belonging to the Widow Sperl, with Pfalzer as director : mark, two hatchets (fig. 84). Poppelsdorf by Bonn, for a few years from 1755, under the patronage of the Elector of Köln. The Bohemian factories at Schlaggenwald founded in 1810 : mark, an S (fig. 85) or the name of the firm ; at Pirkenhammer, founded 1802, and from 1818 in the hands of the Fischer family with their partners : marks, the initials of the firm (figs. 86 and 87) ; Elbogen : mark, an arm with a sword ; Thun-Klosterle, early nineteenth century : mark, a monogram of the cursive capitals T and K (fig. 88).

The modern factory of Herend in Hungary, directed by Fischer, is celebrated for extraordinary skill in imitating Japanese, Chinese, Capo-di-Monte, Sèvres and other celebrated wares. The mark is the name of the place, stamped in small letters that are easily overlooked, with the Hungarian coat of arms sometimes painted over the glaze (fig. 89).

In addition to the painters and gilders attached to the various factories, there have always been a

certain number of private enamellers who obtained the ware, in the white if possible, and painted it in their own *ateliers*. One class of these *chambrelans*, to use the French name, has been engaged for many years in covering sparsely painted wares of the old factories with rich decoration in order to enhance their market value. But there were others who decorated

Fig. 85.

Fig. 86.

Fig. 87.

Fig. 88.

Fig. 89.

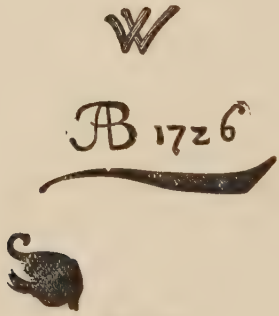


Fig. 90.

the wares of their own time without any intent to deceive. Among these was one of the best of the early Vienna painters, W. Bottengruber, who had an establishment at Breslau about 1726 and painted Meissen, Vienna and even Chinese porcelain with warlike scenes in lilac monochrome in a setting of trophies in red, yellow, green and lilac, and gilt foliated scroll work in baroque taste (fig. 90). Another *chambrelan* of the

same city was Preussler (fl. 1737) who decorated dishes, plates, bowls, tea-cups, etc., in similar style in black, lighted with gold ; and in the middle of the century A. O. E. Busch, Canon of Hildesheim, was noted for a peculiar decoration effected by etching on the glaze with a diamond point and rubbing a black pigment into the incisions, his favourite designs being copied from the etchings of the Dutch artists.

It is worthy of note in this connexion that Meissen porcelain when sold in the white state, is marked with a cut over the crossed swords, and, if the ware is defective, two and even three cuts are made.

CHAPTER XV

Denmark

AFTER various unsuccessful attempts to introduce a manufacture of porcelain with assistance from Meissen, the earliest of which occurred in 1731, kaolin was discovered in the Island of Bornholm in 1756 and a factory started at Copenhagen, "by the Blue Tower," with Mahlhorn, a Meissen modeller, as director. Practically nothing is known of this venture, and in 1760 the Blue Tower works were handed over to Louis Fournier, who made an artificial soft-paste ware for five years; the ornament was in the rococo style and green predominated in the colouring; the mark was the cypher of King Friederich V. (fig. 91). A manufactory of true porcelain was started in the same city in 1772 by the chemist Müller, assisted by the modeller Luplau from Fürstenberg (d. 1790), the flower-painter J. C. Bayer, of Nürnberg (1776–1812), and three Meissen workmen, including the painter Schlegel. The ware, however, was not successful, much was spoilt in the firing, and of the perfect pieces the majority was sent to the Palace. In 1779 King Christian bought the factory, and a period of considerable success followed during the next eleven years, in which the rococo style of Fürstenberg and Meissen

1. LUDWIGSBURG CHOCOLATE POT.
2. COPENHAGEN SUGAR BOWL: MARK, THREE WAVY LINES.
3. FIGURE OF A RUSSIAN PEASANT: MADE AT GARDNER'S FACTORY, MOSCOW: 19TH CENTURY. H. 10¼ IN.

was conspicuous, though three painters from Berlin subsequently made their influence felt. The copying of the Meissen blue flowers on ordinary ware progressed side by side with a more original style, in which well-executed, but somewhat stiff floral designs were the chief motive. With the exception of Luplau's biscuit, the figures were not successful. The Empire style

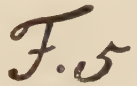


Fig. 91.

Fig. 92.

pervaded the work at the end of the eighteenth century, and decadence set in from 1800–1820. An improvement took place under Hetsch's direction in 1824, and the factory is still flourishing. The mark consists of three wavy lines (fig. 92) indicating the three belts of sea which divide the islands of Zealand and Fünen from Jutland.

Sweden

Swedish porcelain is practically confined to the three kinds made at Marieberg : a soft artificial ware, re-

Fig. 93.

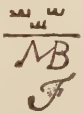


Fig. 94.

Fig. 95.

sembling Mennecy porcelain, made about 1770 and marked MB in monogram (fig. 93) : true porcelain marked with the three crowns of Sweden, the initials

of the place, and letters supposed to indicate the artists or directors (fig. 94), about 1780 : and a hybrid porcelain marked with the three crowns, and the emblem of the royal house of Vasa (fig. 95). The industry seems to have come to an end in 1782.

Russia

The Imperial factory at St. Petersburg was established about 1745 by order of the Empress Elizabeth, and largely developed under Catherine II. The ware was good and highly decorated after Meissen models, and, like the other Russian porcelains, it was true

Fig. 96.

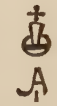


Fig. 97.

Fig. 98.

Fig. 99.

Fig. 100.

hard-paste. The mark was the initial of the successive sovereigns (figs. 96 and 97).

Of less importance were the two Moscow factories, one started in 1780 by an Englishman named Gardner (fig. 98), and the other somewhat later by A. Popoff, whose initials (fig. 99) were used as the mark. Clever figures of peasants, etc., were made at both (plate 26, fig. 3). The factory at Korsec, in Volhynia, was founded in 1803 by a Sèvres painter named Merault, and porcelain is still made there. The mark was a triangle enclosing a human eye (fig. 100), and the ware was good and the gilding fine. Another factory in Volhynia was that at Baranowka, where local clay

was used and the ware marked with the name of the place.

Switzerland

A factory was started near Zürich in 1763 by Heidegger and Korrodi with the help of Spengler from Höchst. Good figures and services with well-painted landscapes were made till 1791, the mark being the letter Z (fig. 101). The ware was sometimes printed. Soft artificial porcelain was made for a few years, but it was soon succeeded by true porcelain, the body having a slightly creamy tint. The best period extended from 1775–1790. The factory at Nyon, on the lake Geneva, was established by a Frenchman, named Maubrée, and worked on French lines : it was at one time managed by Robillard of Sèvres, but eventually was converted into a faïence factory in 1813. The mark was a fish in blue (fig. 102).

Fig. 101.

Fig. 102.

Holland

The first Dutch factory was started at Weesp, near Amsterdam, in 1764, by Count Gronsfeldt-Diepenbrock, with German workmen ; it lasted for seven years, the mark being the crossed swords of Meissen with three dots (fig. 103). This venture was followed by the establishment of a factory at Oude Loosdrecht, between Amsterdam and Utrecht, by an ecclesiastic named de Moll, on whose death in 1782 the business was removed to Oude Amstel. The mark was M : OL.

Another Dutch factory, which lasted ten years, was founded at The Hague in 1775 by a German named Leichner ; the ware was, like that of the other Dutch factories, true porcelain in the Meissen style, and the mark consisted of a stork holding a fish in its beak, the emblem of the town (fig. 104). Soft porcelain of Tournay is said to have been brought to The Hague factory for decoration.

The factory at Oude Amstel lasted till the close of the century, the ware being marked Amstel. Another factory was founded at Niewe Amstel, but was of short

Fig. 103.

Fig. 104.

Fig. 105.

duration. It is doubtful if porcelain was made at Luxemburg at the faïence factory founded there by the brothers Boch in 1767, but a few pieces marked LB (fig. 105) have been provisionally assigned to that place.

Belgium

The important manufactory of Tournay was founded in 1750 by François Joseph Peterinck, who obtained possession of the faïence works existing there, and successfully applied for a thirty years privilege from the Government for the production of soft-paste porcelain. The body of his ware rivals that of Sèvres porcelain, and copies of Sèvres and Meissen vase-forms were made and decorated with fine painting and gild-

ing (plate 27, fig. 3); the principal workmen being Peterinck, Duvivier, La Massellerie and Joseph Mayer, painters, and Gillis and N. Lecreux, modellers, who were responsible for some fine groups and figures, both glazed and in biscuit. Peterinck died in 1798, and the factory fell on evil days during the Napoleonic wars. It has, however, continued to make ware of an ordinary domestic kind.

The marks were, at first a tower from the arms of

Fig. 106.

Fig. 107.

Fig. 108.

the town (fig. 106), and later two swords in saltire with small crosses, the arms of Peterinck (fig. 107).

A true porcelain manufactory was started in Brussels by L. Cretté about 1790, the mark used being his name or initials, or the letters EB combined (fig. 108), and perhaps B under a crown.

CHAPTER XVI

France

FRENCH porcelain falls into two classes, (1) artificial soft-paste, the product of the earlier factories, and (2) true porcelain, or hard-paste, the manufacture of which has become general since the latter part of the eighteenth century. It has already been noted that the first European porcelain was of the artificial kind and was made in Italy in the sixteenth century, and some connexion may yet be established between these attempts and the rediscovery of a similar ware about a century later by Louis Poterat at Rouen. Poterat's porcelain was made first at his father's faïence factory, and afterwards at his own works under a privilege granted to him in 1673; and though it was not commercially successful and was soon abandoned, the existing specimens of the ware are of high quality, the painting consisting chiefly of formal scallops, lacework and arabesques in the style affected on the Rouen faïence. Though definite proofs are still wanting, it is generally believed that the factory established at St. Cloud, about three miles west of Paris, not later than 1695, was a direct descendant of Poterat's manufactory. Certainly

PLATE 27. TOURNAY AND MENNECY. FRANKS COLL. B.G.M.)

1 & 2. Mennecy Musicians. 3. Tournay Plate. D. 9¼ in.

the character of the ware and its blue decoration emphatically support this theory. The porcelain of St. Cloud is of soft warm appearance and milky white colour, highly translucent, with ornament consisting of blue painting under the glaze in Rouen style (plate 28, fig. 1), or of enamelled designs in oriental taste; some of the ware was issued in the white with oriental flowers and ornaments in low relief; while an imbricated pattern resembling the leaves of an artichoke and gadrooned mouldings are of frequent occurrence. The marks were the sun in splendour, emblem of Louis XIV. (fig. 109), and, from 1712, the initials of the place and a T (fig. 110) (for Henry Trou, who married the widow of Chicanneau one of the first directors) besides various initials sometimes accompanied by a cross or numerals. The factory declined on the development of the royal factory at Sèvres and was burnt down in 1773. Next in date is the unimportant factory of Lille, founded in 1711 by Dorez, the ware being chiefly copied from St. Cloud porcelain and the mark one or two L's. At a later date a hard-paste factory was started here (p. 170).

The factory at Chantilly, about fifteen miles north of Paris, was founded by Ciquaire Cirou under the patronage of Louis Henri, Prince de Condé, during whose lifetime it attained to considerable importance. The ware is noted for its beautiful white soft-paste body and peculiarly delicate decoration in the Kakiemon style of Japanese porcelain (plate 28, fig. 3). An interesting feature of the early ware is its opaque glaze which contains tin, thus differing from all other soft porcelains; and it will be noted that the decoration is

first firmly outlined in red or black and the coloured enamels applied in light washes. The Meissen style was also followed for a time, as afterwards the rich decorations of Sèvres. After the death of the Prince de Condé an inferior ware was made and decorated with floral sprays in blue. The factory continued till the Revolution, and an unsuccessful attempt was afterwards made to revive it by an Englishman named Potter. The mark was a hunting-horn in red (fig. 111), and afterwards in blue, sometimes accompanied by a letter—perhaps the initial of a director's name (fig. 112).

A soft-paste porcelain of great purity and beauty was made at Mennecy, in the Île de France, from 1735, under the patronage of the Duc de Villeroy, the founder of the factory being Barbin. The decoration consisted of finely enamelled flowers, landscapes in various monochromes, and good gilding; a number of small statuettes and groups were also made, either pure white (plate 27, figs. 1 and 2) or boldly coloured, and with the reliefs sometimes defined by lines of black or manganese; besides these a great quantity of fancy articles such as patch-, snuff-, and bonbon-boxes, cane-handles, knife-hafts, etc., were manufactured. The mark is DV, initials of the Duc de Villeroy, in blue or gold, or incised in the paste (fig. 113). In 1773 the works were removed to Bourg-la-Reine, where an imitation of the old ware was made for a short time only, the mark being BR incised. Soft porcelain of high quality and well decorated was also made at Sceaux in the Île de France about 1753, under the patronage of the Duc de Penthièvre, the

2 3 1

1. St. Cloud Vase painted in blue, . H. $5\frac{3}{4}$ in.
2 & 3. Chantilly Drug-pot and Tray.

mark consisting of the letters Sx (fig. 114), and an anchor incised.

The founding of the factory at Arras is variously placed as early as 1711 and as late as 1784, but the ware was of a common kind and of little importance. The mark is A R in blue (fig. 115). The ware of these early French factories is all very much alike, and often only distinguishable by certain mannerisms of the workmen. It is in fact the same soft artificial ware which reached its highest development in the beautiful productions of Vincennes and Sèvres, now about to be described. The decoration may be said to consist mainly of scallops and arabesques, copies of Japanese and Meissen patterns and more rarely imitations of

Fig. 109.

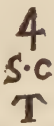


Fig. 110.

Fig. 111.

Fig. 112.

Fig. 113.

Fig. 114.

Fig. 115.

Sèvres porcelain ; and though by their intrinsic beauty and rarity these wares have earned no little distinction, they are quite overshadowed by the splendid achievements of the royal factory of France. Moreover, the privileges granted to the Sèvres factory restricted the decoration elsewhere to under-glaze blue and certain monochromes, and prohibited the use of gold. Thanks,

however, to the patronage of powerful nobles these restrictions were largely evaded, but still it will be found that much of the porcelain made at Mennecy and elsewhere from 1759 onwards is sparingly painted, and that the edges are lined with pink or blue instead of gilding.

Vincennes and Sèvres

In 1740 the two brothers Dubois, who had previously worked at St. Cloud and Chantilly, proposed to the Marquis Orry de Fulvy the establishment of a porcelain factory under his patronage. The sympathy of the King, Louis XV., was enlisted in the project, and the riding school at the Château de Vincennes was allotted for the work. The Dubois were not successful, but one of their assistants, named Gravant, brought about the desired consummation, and a company was formed in 1745 with royal support and a privilege for thirty years. Hellot was appointed scientific director, and in two years the work was sufficiently advanced to produce a vase worthy of royal acceptance. The factory was reconstituted in 1753, and the King took a third of the shares, renewing the monopoly for twelve years only; and two years later the whole concern was transferred to Sèvres, which lies between the royal palace of Versailles and Paris. In 1759 Louis XV. became entire proprietor, and the work was closely protected, to the discouragement of all other porcelain enterprise in France. The ware, however, had already reached perfection before the removal from Vincennes, and though the general composition of soft-paste

artificial porcelain has been described in an early chapter, it will be worth while to look more closely into the ingredients of Gravant's ware, in which artificial porcelain is seen in its highest development. The body consisted of a mixture of Fontainebleau sand, saltpetre, sea-salt, soda, alum, and gypsum, which was first melted into a glass or frit : the frit was then pulverised and combined with Argenteuil marl, in the proportion of nine to three parts. The body thus formed was fired to a biscuit state, and the glaze—composed of Fontainebleau sand, litharge, salts of soda, flint and potash—was sprinkled on ; and the ware was submitted to a second firing. A beautiful soft, creamy white ware was the result with a rich glossy glaze, velvety to the touch, the colour of which has been not ineptly compared with the appearance of cream cheese. Not only is this soft porcelain admirably suited by its tone to serve as background for enamel painting, but it has the particular advantage of possessing a glaze so soft that the enamels sink in and become incorporated with it, even in the low heat of the muffle kiln, gaining greatly thereby in lustre and durability.

The first Vincennes porcelain was either pure white with relief ornament mainly in Chinese taste, or coloured on the reliefs only. Next came the decoration in scattered flowers laid on in dull thick gilding, which was finely chased with an iron point or nail (*au clou*) ; and a similar ornament was applied over a dark blue (*bleu du roi*) ground (as in plate 30). The *bleu du roi* is at once the most characteristic and the most brilliant ground colour of the royal factory ;

it was indeed so brilliant that it was thought necessary to relieve the larger surfaces by gilt diapers, of which network, vermicular and *œil-de-perdrix* (a pattern of tiny dotted circles) are the most common. Other ground colours followed—turquoise, *rose Pompadour* (incorrectly called *rose Dubarry*), both invented by Hellot,[1] violet, yellow, and various shades of green. Enamel painting was early introduced, though at first fan-painters and enamellers of jewellery had to be requisitioned for this department, the ornament consisting chiefly of floral sprays and wreaths on the table services, and coloured grounds broken by gilt-edged panels, in which were painted figure subjects, landscapes, birds, flowers, etc., after designs by distinguished artists such as Boucher, and Vanloo. Mathieu first presided over the painting, and afterwards Bachelier; and Duplessis, the king's goldsmith, acted as art director. Other famous assistants at the factory were Falconet, the royal sculptor, and the painter Genest. Madame de Pompadour took a deep interest in the work, even providing designs for the porcelain; she was, moreover, a liberal purchaser of the wares, among which were those famous flowers, so cunningly modelled and painted that on a celebrated occasion Louis XV., on being taken by her into a hothouse filled with them, was completely deceived as to their real nature. From 1759 to 1773 the direction of the factory was entrusted to Boileau, a man of great industry and talent, during whose administration the porcelain attained its highest level. The chief

[1] The invention of the *rose Pompadour* is attributed by many writers to Xrowet.

PLATE 29. SÈVRES *PÂTE TENDRE*. (FRANKS COLL. B.G.M.)

1. SUGAR BOWL: APPLE GREEN GROUND: SIGNED BY MASSY.
2. TRAY, SIGNED BY BAUDOUIN, 1772 L. $9\frac{3}{4}$ IN.
3. TUREEN, SIGNED BY THE GILDER VINCENT, 1786.

productions of the factory may be said to have consisted of fanciful vases in rococo taste, the forms of which were revised from year to year, dinner, tea and coffee services, jardinières, flower pots, small vases and pot pourris, and dainty little snuff-boxes, patch-boxes, scent bottles, and other similar objects, besides plaques for inlaying in furniture, and a great quantity of groups and figures in very beautiful biscuit porcelain (see plate 31). Among the most notable plastic pieces were *La Baigneuse* and *Les Amours* by Falconet; hunting groups by Oudry; Pygmalion by Duru; busts of the King and Madame Dubarry; representations of royal events, such as the birth of the Dauphin; figures after Boucher's sketches; rustic scenes, theatrical personages, etc., by Pajou, Clodion, La Rue, Leclerc, Boizot and other first rate modellers, besides copies of Wedgwood's jasper-ware in blue and white biscuit.

It was, however, realised that for all its surpassing beauty the soft-paste porcelain was too fragile and too costly for the wares of ordinary use or for the manufacture of large pieces; and experiments were made to master the secrets of hard-paste. But it was not till the accidental discovery of the kaolin beds at St Yrieix, near Limoges, that the movement was successful. This event took place in 1768, and Macquer, the Sèvres chemist, immediately turned it to account. The soft-paste, however, continued to be made for some time, and it was not finally abandoned till Brogniart became director in 1800. Unsuccessful attempts to revive it took place between 1850 and 1870, and quite recently a tolerable substitute was

found in a modified hard-paste body with a soft glaze. The Sèvres factory continued to work during the Revolution, but those troublous times are reflected in its productions; and though it was ably carried on in the Empire period under Brogniart's administration of forty-three years, the prevailing taste, which strove after vases of exaggerated size, and decoration that rivalled oil-paintings, was not calculated to produce works in any way comparable with the beautiful *pâte tendre* of the previous century. The factory, however, has always taken the lead in the French ceramic industry, and there are important modern developments, too numerous and too recent to be chronicled here, not least among them being the *pâte sur pâte* decoration which Mr. L. Solon has since perfected in this country at Minton's works at Stoke-upon-Trent.

It is only to be expected that porcelain of such beauty and such value as Sèvres *pâte tendre*, should have been imitated by all means, both fair and foul. To pass over the frank reproductions of such firms as Minton's, Derby, and Coalport, and Randall's works at Madeley, the market is full of more or less clever copies of the old ware deliberately made with intent to deceive. The most insidious of these are actual specimens of Sèvres make which have been subsequently doctored by removing the original decoration, when of a simple nature, and adding rich ground-colours and elaborate painting. The peculiar nature of the Sèvres ware lends itself to this form of *truquage*, the paste being so absorbent and consequently retaining so much of the glazing fluid that at the subsequent firing enough of the original glaze melts out from

VASE WITH *BLEU DE ROI* GROUND: PAINTED BY MORIN: GILDING BY GUAY: 1780.
(JONES COLL. V. & A.M. No. 781).
THE PHOTOGRAPH HAS FAILED TO RENDER THE DARK BLUE OF THE GROUND.

the body to conceal any signs of defacement that may have occurred in the fraudulent processes. Moreover, a first rate opportunity for fraud was offered in 1804, when Brogniart ordered all the stock of undecorated *pâte tendre* to be sold off at nominal prices. Naturally these pieces passed into the hands of the *chambrelans* and were afterwards put on the market with the most costly kinds of decoration added. There are, however, ways of detecting even the cleverest of these frauds. A careful study of the marks which always appear on Sèvres wares, including not only the factory-mark and date-letter, but also the sign of one or more of the decorators (fig. 116), will often be of great use; for the forger, as often as not, blunders in one of these details. Another important test is the presence of chrome-green in bouquets and landscapes. This colour was discovered in 1802, and very soon came into universal use; compared with the old copper-green, it is yellower and warmer in tone, and lacking in the metallic (often iridescent) appearance of the old thickly-painted enamel, which resembles the lustrous green of the Chinese *famille verte* porcelain. The gilding again tells its tale; for the old gilding is always matt or dull in tone, and laid on thickly; and the chasing being done with a rough metal point (instead of the modern agate burnisher) shows the trace of the sharp edges of the tool. A simple means of detecting certain later frauds where gilt decoration has been removed and colours substituted, is the mark which on gilt pieces of high quality is usually accompanied by the words *doré à Sèvres*, while the painted wares are inscribed *decoré à Sèvres*. It is unnecessary

to add that these refinements will be of little use unless the collector has that thorough familiarity with the quality of Sèvres paste and glaze, which only comes from studying good examples.

The mark from the first was the royal cypher, the double L (fig. 117). A letter denoting the year was added in 1753, beginning with A and reaching Z in 1776 (fig. 118). After this the letter was doubled

Fig. 116.

Fig. 117.

Fig. 118

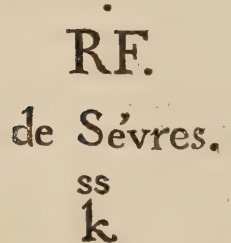


Fig. 119.

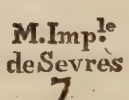


Fig. 120.

Fig. 121.

(see fig. 116), A A marking the year 1777 and so on to R R (1793). In Republican times the royal cypher was replaced by R F, and various signs [1] were used for the year up to 1817 (fig. 119). From 1804–1809 a stencilled mark "M. Imp^le de Sèvres" was used (fig. 120), and later changes of government have been indicated by appropriate marks, the royal cypher being used under the restoration (fig. 121); the date was added in numerals (in full or the last two figures

[1] See p. 164.

PLATE 31. SÈVRES *PÂTE TENDRE.*

BISCUIT GROUP: TWO NYMPHS AND A SWAN: AFTER FALCONET.
(V. & A.M. No. 382.)

only) from 1817 onwards. In 1848 an oval mark, containing the letter S and the last two figures of the date of manufacture, was introduced : a notch was cut into this mark on defective pieces. Finally, porcelain destined for the royal residences was often marked with the name of the palace or château, e.g. Château de St. Cloud, C. H. Dreux, etc., usually surmounted with the royal crown.

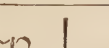
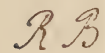
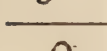
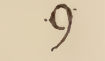
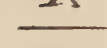
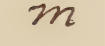
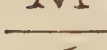
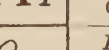
Marks and Monograms of the Painters, Decorators, and Gilders at Sèvres from 1753 to 1800[1]

	Aloncle. Birds, Animals, Attributes.		*Binet.* Detached Bouquets.
	Anteaume. Landscapes, Animals.		*Binet,* Mdme. Flowers.
	Asselin. Miniature portraits.		*Boucher.* Flowers, Wreaths.
	Aubert, the elder. Flowers.		*Boucher.* Landscapes, Figures, Ornaments.
	Bailly. Flowers.		*Bouillat.* Flowers, Landscapes.
	Bardet. Flowers.		*Boulanger.* Detached Bouquets.
	Barre. Detached Bouquets.		*Boulanger,* Jun. Children, Rustic Subjects.
	Barrat. Wreaths, Bouquets.		*Bulidon.* Detached Bouquets.
	Baudouin. Friezes, Ornaments.		*Bunel,* Mdme. Née Manon Buteux. Flowers.
	Becquet. Flowers.		*Buteux,* Sen. Flowers, Attributes.
	Bertrand. Detached Bouquets.		*Buteux,* elder son. Detached Bouquets.
	Bienfait. Gilding.		*Buteux,* younger son. Children, Rustic Subjects.

[1] From *French Pottery,* by Paul Gasnault and Edouard Garnier, South Kensington Art Handbooks Series.

	Capelle. Friezes.		*Chulot.* Attributes, Flowers.
	Cardin. Detached Bouquets.		*Commelin.* Bouquets, Wreaths.
	Carrier. Flowers.		*Cornaille.* Flowers, Bouquets.
	Castel. Landscapes, Hunting Scenes, Birds.		*Couturier.* Gilding.
	Caton. Children, Portraits.		*Dieu.* Chinese subjects, Gilding.
	Catrice. Flowers, Detached Bouquets.		*Dodin.* Figures, Portraits.
	Chabry. Miniature Painting.		*Drand.* Chinese Figures, Gilding.
	Chanon, Mdme. Née Julié Durosey. Flowers.		*Dubois.* Flowers, Garlands.
	Chapuis, the elder. Flowers, Birds, etc.		*Dusolle.* Detached Bouquets.
	Chapuis, the younger. Detached Bouquets.		*Dutanda.* Flowers, Garlands.
	Chauvaux, Sen. Gilding.		*Evans.* Birds, Landscapes.
	Chauvaux, Jun. Bouquets, Gilding.		*Falot.* Arabesques, Birds.
	Chevalier. Flowers, Bouquets.		*Fontaine.* Attributes, Miniature Painting.
	De Choisy. Flowers, Arabesques.		*Fontellian.* Gilding.

	Fouré. Flowers, Bouquets.		*Hilken.* Figures, Pastoral Subjects.
	Fritsch. Figures, Children.		*Houry.* Flowers.
	Fumez. Detached Bouquets.		*Huny.* Flowers, Bouquets.
	Gauthier. Landscapes, Animals.		*Joyau.* Flowers, Bouquets.
	Genest. Figures, Genre Subjects.		*Jubin.* Gilding.
	Genin. Flowers, Garlands.		*La Roche.* Flowers, Attributes.
	Gérard. Pastoral Subjects.		*Le Bel*, the elder. Flowers, Figures.
	Gérard, Mdme. Née Vautrin, Flowers.		*Le Bel*, the younger. Bouquets, Garlands.
	Girard. Chinese Figures, Arabesques.		*Léandre.* Pastoral Subjects.
	Gomery. Flowers, Birds.		*Lecot.* Chinese Subjects.
	Gremont. Flowers, Garlands.		*Ledoux.* Landscapes, Birds.
	Grison. Gilding.		*Le Guay.* Gilding.
	Henrion. Flowers, Garlands.		*Leguay.* Children, Chinese Subjects.
	Héricourt. Flowers, Garlands.		*Levé*, Sen. Flowers, Birds, Attributes.

	Levé, Félix. Flowers, Chinese Subjects.		*Parpette.* Flowers, Bouquets.
	Maqueret, Mdme. Née Bouillat. Flowers.		*Parpette*, Mdlle. L. Flowers.
	*Massy.* Flowers, Garlands.		*Pajou.* Figures.
	Mérault the elder. Frieze, Ornaments.	P.T.	*Petit.* Flowers.
	Mérault, the younger. Flowers, Garlands.		*Pfeiffer.* Bouquets.
	Micaud. Flowers, Cartouches.		*Pierre*, the elder. Flowers, Bouquets.
	*Michel.* Detached Bouquets.		*Pierre*, the younger. Bouquets, Garlands.
	*Moiron.* Detached Bouquets.	PH	*Philippine*, the elder. Children, Genre Subjects.
	Mongenot. Flowers, Bouquets.		*Pithou*, the elder. Portraits, Historical Subjects.
	*Morin.* Sea Pieces, Military Subjects.		*Pithou*, the younger. Figures, Flowers, Ornaments.
	*Mutel.* Landscapes.		*Pouillot.* Detached Bouquets.
	Niquet. Detached Bouquets.	HP	*Prévost.* Gilding.
	*Noel.* Flowers, Ornaments.		*Raux.* Detached Bouquets.
	Nouailhier, Mdme. Née S. Durosey. Flowers.		*Rocher.* Figures.

	Rosset. Landscapes.		*Théodore.* Gilding.
	Roussel. Detached Bouquets.		*Thévenet,* Sen. Flowers, Cartouches, Groups.
	Schradre. Birds, Landscapes.		*Thévenet,* Jun. Ornaments, Friezes.
	Sinsson. Flowers, Garlands, Bouquets.		*Vaudé.* Gilding, Flowers.
	Sioux, the elder. Flowers, Garlands.		*Vavasseur.* Arabesques.
	Sioux, the younger. Flowers, Garlands.		*Vieillard.* Attributes, Ornaments.
	Tabary. Birds.		*Vincent.* Gilding.
	Taillandier. Bouquets, Garlands.		*Xrowet.* Flowers, Arabesques.
	Taudart. Groups of Flowers, Garlands.		*Yvernel.* Landscapes, Birds.
	Tardi. Detached Bouquets.		

Sèvres date-marks from 1801–1817.

T. 9.	Year IX.	1801	-//-	1805	9	1809	dz	1812	qn	1815
X.	„ X.	1802	⩚	1806	10	1810	tz	1813	sz	1816
II	„ XI.	1803	7	1807	oz	1811	qz	1814	ds	1817
⊕		1804	8	1808						

CHAPTER XVII

True-porcelain Factories in France

THE French factories besides Sèvres at which hard-paste or true porcelain was made in the eighteenth century may be briefly enumerated :—

Strasburg.—Charles François Hannong assisted by Wackenfeld, a German arcanist, began the manufacture of true porcelain here at his faïence factory in 1721. On his death in 1739 his sons, Paul Antoine and Balthasar, continued the work, the success of which offended the monopolists of Vincennes. In 1758 Hannong offered to sell his secret to the royal factory, but the negotiations proved abortive, and two years later, as we have seen, he moved to Frankenthal. He returned to Strasburg, however, and died there in 1760, committing his works to the care of his son Pierre Antoine, his eldest son, Joseph Adam, having been left in charge at Frankenthal. The Strasburg works continued till 1780, though the Hannongs seem to have travelled far afield with their secret, appearing in Vincennes, Paris and in Italy. Strasburg porcelain is hard and glassy, with a thick glaze of greenish tint ; the shapes are somewhat stiff, but the painting is good,

enamelled flowers being a speciality. The marks seem to have consisted of monograms of the various Hannongs, as in the first part of fig. 122 (the other letters being perhaps the initials of Valentin Gusi).

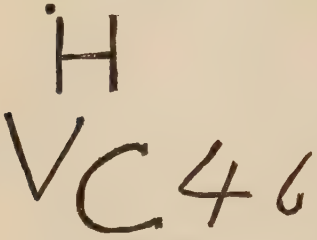


Fig. 122.

Niderwiller, near Strasburg.—Porcelain was first made here in 1765 with help of Meissen workmen at Baron J. L. de Beyerlé's faïence factory. The works were owned from 1780–1793 by the Comte de Custine, who appointed François Lanfrey director, and during this period fine biscuit figures were made by Lemire, and Cyfflé; the mark under the Comte de Custine was a double C under a coronet, often mistaken for the Ludwigsburg mark (fig. 123).

Fig. 123.

Orleans.—A few specimens of soft-paste marked with a crowned O are traced to the faïence factory started at Orleans in 1753. Hard-paste was made here by Gerault in 1764, the mark consisting of an heraldic label, with or without a *fleur de lys*, taken perhaps from the arms of the Duc d'Orléans (fig. 124).

Marseilles.—The faïencier, Joseph Robert, added true porcelain to his productions about 1770; the ware was good and beautifully painted with monochrome landscapes and enamelled flowers and bouquets. The mark is a monogram of J R.

Etiolles, Île de France.—A small factory was founded here by Monnier in 1768, and both hard and soft porcelain were made, marked at first with the mono-

gram of M & P, and afterwards with the name of Pellevé (fig. 125).

Paris.—When the privileges of Sèvres were relaxed factories sprang up as if by magic in Paris and the neighbourhood, many being taken under the patronage of members of the royal family. A fine hard porcelain was the general rule, and the painting was good, particularly the monochromes in grey and sepia ; but the best period of French ceramics was over, and the cold influences of the neo-classical taste were already felt. Heavy gilding took the place of brilliant colours ;

Fig. 124.

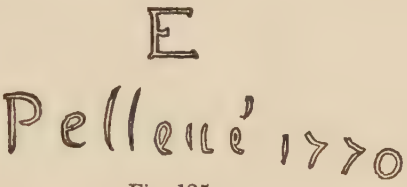


Fig. 125.

and the tiny flowers, which formerly were used chiefly to cover defects in the glaze, were now made a principal motive of decoration, as in the pattern *à barbeaux* which consists of sprigs of cornflower symmetrically spread over the surface (plate 32, fig. 3). Among the plastic works fine biscuit figures were conspicuous.

As early as 1758 and again in 1764 a few experimental pieces (signed B L) had been made by the Comte de Brancas-Lauraguais, who also worked for a short time in England ; but the chief Paris factories may be said to consist of the following :—

Faubourg St. Lazare, founded in 1769 by Pierre

Antoine Hannong, and afterwards under the protection of the Comte d'Artois : marks, *h* and C P under a coronet (fig. 126 and 127).

Rue de la Roquette, founded by Souroux in 1773 ; mark, S.

De la Courtille, Rue Fontaine-au-Roi, founded by J. B. Locré in 1773, and at one time called "Manufacture de Porcelain Allemande." The ware was of high quality and in the Meissen style, and the mark was at first two crossed torches, afterwards two ears of corn (fig. 128).

Russinger became a partner in 1784 and afterwards sole proprietor.

Rue de Reuilly, founded by Lassia in 1774 ; mark L.

Clignancourt, founded in 1775 by Pièrre Deruelle, and afterwards under the protection of Monsieur, the King's brother, Louis Stanislas Xavier, Comte de Provence. The ware made here is the most perfect of all the Paris porcelains. Marks, a windmill (in allusion to the windmills of Montmartre where the village of Clignancourt stands), M under a coronet for Monsieur, and a monogram of the prince's initials (fig. 129 and 130).

Rue du Petit Carrousel, founded 1775 ; mark, P C G and name of the factory.

Rue Thiroux, founded in 1778 by A. M. Leboeuf. The ware was good and finely decorated ; and the factory enjoyed the patronage of Marie-Antoinette, whence the name *porcelaine à la reine*. A favourite pattern consists of small corn-flower sprigs delicately painted. Marks, A with or without a crown (fig. 131), and in the early part of the nineteenth century the

PLATE 32. PARIS *PÂTE DURE*. (FRANKS COLL. B.G.M.)

1. ORLEANS CUP AND SAUCER.
2. ORLEANS MILK JUG. H. $5\frac{1}{4}$ IN.
3. LA COURTILLE CUP AND SAUCER : CORNFLOWERS *(BARBEAUX)*.

name of the factory and initials of the partners Guy and Housel.

Rue de Bondy, founded in 1780 by Guerhard and Dihl under patronage of the Duc d'Angoulême. The ware is good and well painted ; and the marks are the name, or cypher, of the Duc (fig. 132) or the names of the proprietors (fig. 133).

Rue de Popincourt, founded by Lemaire in 1780, and brought by Nast in 1783 ; mark, the name of the latter (fig. 134).

Pont aux Choux, started in 1784 by de Villiers in the Rue des Boulets, and subsequently transferred to the Pont aux Choux quarter ; it was placed under the patronage of Louis Philippe Joseph, Duc d'Orléans, in 1784, whose cypher was used as a mark till the Revolution, when the name of the factory was substituted.

Barrière de Reuilly, founded by H. F. Chanon in 1754 ; mark, C H.

Rue de Crussol, founded in 1789 by Potter, an Englishman, who called the factory *Manufacture du Prince de Galles* ; mark, Potter's name or initials.

Belleville, founded in 1790 by Jacob Petit ; mark, his initials (fig. 135).

In the early part of the nineteenth century the competition of the provincial factories, such as Limoges, where the kaolin could be obtained on the spot, practically extinguished the production at the Paris factories, though a large quantity of the provincial porcelain was sent to the capital for decoration.

Other French hard-paste factories of minor importance were established at : Bordeaux by Verneuille in 1770, mark V V ; Boisette, near Melun, by

Vermonet in 1777, mark, fig. 136 ; Lille by Leperre-Durot in 1784, lasting till 1817, and under the protection of the Dauphin whose emblem, a crowned dolphin, was used as a mark ; it was the first factory to employ coal as fuel in place of wood, a feat which

Fig. 126.

Fig. 127.

Fig. 128.

Fig. 129.

Fig. 130.

Fig. 131.

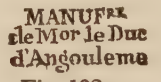


Fig. 132.

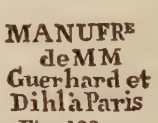


Fig. 133.

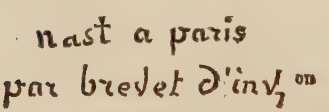


Fig. 134.

Fig. 135.

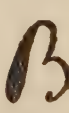


Fig. 136.

Fig. 137.

was accomplished in the year 1785 ; Valenciennes, by Fauquez in 1785, who sold it to his brother-in-law, Lamoninary ; porcelain of high quality, including good biscuit figures, was made here, the mark being V L variously combined (fig. 137) ; Vincennes, by Lemaire in 1786, under protection of Louis Philippe, Duc de Chartres, and directed by Hannong : mark two tobacco pipes crossed with the letter H ; Choisy-le-Roi in 1785, and Caen in 1798, the marks of the last two unimportant factories being the place names.

2

1

3

1. Florentine Ewer: late 16th Century. H. 10 in.
2. Doccia Mug: *gros bleu* ground.
3. Capo di Monte Candlestick.

CHAPTER XVIII

Italy

IT has already been mentioned that porcelain of the artificial kind was made at Venice in 1519 and at Ferrara under Alfonso II about 1575, though nothing remains except the bare records of these undertakings.

Florence

We are more fortunate, however, in possessing a few actual specimens of the porcelain made at Florence under the patronage of Francesco Maria, second Grand Duke of Tuscany, who died in 1587. This ware, which is a hybrid composition of kaolin, quartz and glassy frit, is decorated in blue under the glaze either with arabesques in Italian style or with floral designs (plate 33, fig. 1) including animal figures in Persian taste. The marks were (1) the six bezants (or discs) from the Medici arms, sometimes accompanied by the ducal cypher, and (2) a drawing of the cupola of Cathedral of Florence (fig. 138). There are some fine specimens of this rare and short-lived manufacture in

Fig. 138.

the Victoria and Albert Museum, besides two in the British Museum.

Venice

The secret of the Medici porcelain seems to have been well kept, for the next recorded attempt to make porcelain in Italy did not occur till 1719 when Francesco Vezzi and others, assisted by Saxon workmen, started a true-porcelain factory at Venice with German materials. Hunger, who had helped in the founding of the Viennese works, appears to have been at Venice from 1720 to 1725 and to have had a hand in the enterprise. The ware was glassy and translucent, but less white than that of Meissen, and the decoration consisted mainly of Chinese subjects, foliated scroll-work, and small landscapes with sea and river views in enamels and gold, or black and gold. The factory lasted till 1740 and the mark was an abbreviated form of the name of the city, Venezia (fig. 139). Another factory, founded by the Saxon Hewelche and his wife, lasted only from 1758–63, the mark being V. And a third factory, started by Geminiano Cozzi, lasted from 1764–1812; the ware, which contained clay from Vicenza, consisted largely of tea and coffee services, and statuettes glazed or in biscuit; it was remarkable for peculiarly fine gilding done with pure gold, and the mark was an anchor in red (fig. 140).

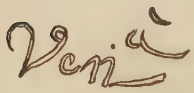


Fig. 139.

Fig. 140.

Doccia

The Marchese Carlo Ginori commenced experiments at Doccia, five miles from Florence, in 1735, and two years later, with the help of Carl Wandhelein of Vienna, succeeded in making a good porcelain. The works have been continued by the Ginori family to the present day. The early ware was a hybrid porcelain, such as was commonly made in Italy, but later on true porcelain was produced with French materials. The moulded designs on Oriental white ware, Etruscan decorations, and Sèvres patterns were copied in turn (plate 33, fig. 2); and some well modelled figures were made. About the middle of the nineteenth century the old Capo di Monte moulds were acquired, and since then clever copies of that ware with figure subjects, etc., in high relief, have been made; they are, however, to be distinguished from the originals by their hard-paste, heavier technique, and inferior colouring. No general mark was used, though fig. 141 occurs on a cup and saucer in the Franks Collection, and two triangles crossed are attributed by some writers to Doccia.

Le Nove

At Le Nove, near Bassano and formerly in Venetian territory, porcelain was made in 1762 at the maiolica factory by Pasquale Antonibon. The ware was soft-paste, and of good quality, and included some well-modelled figures. The manufacture ceased about 1825. Mark, a star, sometimes accompanied by the name of a proprietor or artist (fig. 142).

Treviso

Another factory in Venetian territory was founded by the Fontebasso family towards the end of the eighteenth century; a hybrid soft-paste ware was made, and marked with the name of the place and the initials of the makers (fig. 143).

Vinovo

The factory at Vinovo, near Turin, was started in 1776 by Brodel, assisted by Pierre Antoine Hannong, of Strasburg, and, after a few years of unsuccessful work, passed into the hands of Dr. Gioanetti who died

Fig. 141.

Fig. 142.

Fig. 143.

Fig. 144.

in 1815. The ware is a hybrid porcelain, containing silicate of magnesia, and has a yellowish waxen appearance (plate 35, fig. 1). The mark is a cross accompanied by a V, and, later on, the initials of Dr. Gioanetti (fig. 144).

1 2 2

1. Venice Cup and Saucer: blue decoration: Vezzi's make.
2. Venice Coffee-pot: Cozzi's make. H. 9 in.
3. Capo di Monte Cup and Saucer.

Rome

The works founded by G. Volpato at Rome in 1790 are chiefly noted for biscuit figures, after Canova and other sculptors, and often signed *G. Volpato, Roma.* Volpato died in 1803 and the works were closed about 1830.

Capo di Monte (Naples)

The famous factory at Capo di Monte, near Naples, was started in 1743 by Charles Bourbon, Duke of Parma, who became King of Naples and Sicily in 1735; his wife, the Princess Amelia of Saxony, no doubt helped to stimulate his enthusiasm for porcelain, and he is said to have worked in the factory with his own hands. The ware was a very beautiful soft-paste porcelain, chiefly consisting of vessels moulded in the form of shells with adjuncts copied from the coral and sea-weed of the neighbouring shore, good figures fully coloured and often distinguishable by having the flesh tints stippled as in a miniature (plate 33, fig. 3), and exquisite tea and coffee services with figure-subjects in high relief (plate 34, fig. 3), which were afterwards successfully copied at Doccia and Herend. A room in the palace at Portici was lined with plaques of this fine moulded ware.

In 1759 Charles succeeded to the throne of Spain, and took with him the best workmen to his new factory at Buen Retiro, by Madrid; the factory at Capo di Monte was partially destroyed on his departure, but under his son Ferdinand it was re-established at Portici and subsequently removed to Naples. The

style of the ware, however, was changed and classical forms and decoration were largely used, besides figures in native costume and views of local scenery on the painted wares. A fine service was made in 1787 for George III. of England, and decorated with pictures of antique vases in the Neapolitan Museum. The factory was turned over to a company in 1807 and came to an end in 1834.

Fig. 145.

The early wares were perhaps marked with a fleur de lys, but as this mark was used at Buen Retiro, there is considerable uncertainty about it. After the removals to Portici and Naples, the factory-mark was a crowned N, painted or impressed, as well as the crowned cypher of King Ferdinand (figs. 145 and 146).

Fig. 146.

Spain and Portugal

It has already been mentioned that the factory of Buen Retiro, near Madrid, was started by Charles III., previously King of Naples, who brought with him a large number of the best workmen from Capo di Monte. The works were in operation in 1760 under the direction of Bonicelli ; but great secrecy prevailed, and the wares were reserved for royal use. The porcelain was soft-paste of superior quality in the Capo di Monte style, though copies of Wedgwood's blue and white jasper-ware were also produced. Among the most notable works were large vases, some of them six feet high, filled with porcelain flowers, and the panels which lined a room at Aranjuez, covered with figures in high

PLATE 35. VINOVO AND BUEN RETIRO. (FRANKS COLL. B.G.M.)

1. VINOVO CUP AND SAUCER.
2 & 3. BUEN RETIRO. WINE COOLER. H. $6\frac{3}{4}$ IN.; AND VASE DECORATED IN GOLD.

relief and modelled by Gricci; another room in the palace at Madrid was similarly decorated, the figures in this case being chiefly groups of children. In 1789 the ware was first offered to the public, on the death of Charles III., but the prices were prohibitively high and specimens are rare even in Spain (plate 35, figs. 2 and 3). The later ware was a harder porcelain, and like the hybrid paste of Vinovo, contained a large proportion of silicate of magnesia. The factory ceased work in 1808. The usual factory mark was a fleur de lys in blue (fig. 147); it is probable that the double C with a small o was only a workman's mark (fig. 148.)

There was an unimportant factory at Alcora in the last part of the eighteenth century, at which figures seem to have been a speciality.

In Portugal the factory at Vista Alegre, near Oporto, was started in 1790, and the mark is V.A. with or without a crown (fig. 149).

Fig. 147.

Fig. 148.

Fig. 149.

CHAPTER XIX

British porcelain

THOUGH little is known of English porcelain before the middle of the eighteenth century, there is no lack of literary evidence to show that spirited attempts to master the secrets of the manufacture had already been made on this side of the Channel. Dwight, the brilliant potter of Fulham, actually claimed to have solved the mystery in 1671, but it is unlikely that his productions were anything more than fine white stoneware. Francis Place of York, and after him one Clifton of Pontefract, appear to have made similar experiments at the beginning of the next century with equally uncertain results. An essay published in 1716 recommends the strange, but quite feasible, method of making a porcelain body by grinding up broken oriental china, and mixing the powder with "a fourth part of its weight of quicklime dissolved in gum-water"; and curiously enough we read that as late as 1764 there actually was a factory at work near London at which eleven mills were employed to grind up "pieces of Eastern china" for the paste. It is not necessary to assume, and indeed it is highly unlikely, that the factory in question was that of Bow, for no less than seven

separate attempts at porcelain making in the Metropolitan district can be traced, exclusive of Chelsea and Bow. Such are, the factory at Limehouse, which failed before 1750; that of Greenwich, mentioned in 1747; others at Stepney, Stratford, Lambeth and Battersea, all of which no doubt came to an end from lack of means to carry through their experiments. For, unlike the majority of the successful continental works, the English porcelain factories developed from private enterprise, unsupported by princely subsidies; though an exception should perhaps be made of the Chelsea factory which is said to have been for a time under the patronage of the Duke of Cumberland. Still it is hardly possible that all the results of these short-lived experiments have utterly perished, and those who have a shelf in their collections for early pieces of uncertain origin, may yet find that they have been entertaining a piece of Greenwich or Limehouse porcelain unawares.

Turning to the better known factories, the majority, including Bow, Chelsea, Derby and Worcester, seem to have been founded between the years 1740–60, and there is little doubt that this sudden and successful outburst of ceramic activity was due to the arrival of "arcanists" from the Continent. The nature of the early English ware leaves little doubt that the inspiration came from one of the French factories. It was in fact a glassy artificial frit porcelain, closely resembling that made at St. Cloud, and Mennecy, and the ingredients must have been of a similar nature to those described in the chapter on Sèvres *pâte tendre*. The difficulties of manufacture and the cost of such a

ware would be enough to account for the failure of so many of the little known factories in the neighbourhood of London ; and indeed the history of the successful works shows that much ingenuity was expended on strengthening the porcelain and making it more practicable. The use of bone-ash, which has become quite a distinguishing feature of English porcelain, began about 1750, and various expedients, determined largely by local circumstances, were employed in the provincial factories. Thus the Cornish steatite was used in the early Bristol porcelain, as well as at Worcester and Liverpool ; and the discovery of materials corresponding to the Chinese kaolin and petuntse in Cornwall led to the manufacture of true porcelain at Plymouth and afterwards at Bristol. These two factories, however, were of short duration, and the English porcelain continued to develop on artificial lines, until about 1800, when fritted bodies were abandoned and the formula for the modern English bone china was practically settled by the younger Spode at Stoke-upon-Trent. This ware, which is now made generally throughout the country, consists mainly of kaolin, bone-ash, and felspar, and has been aptly called natural soft-paste : it is a compromise between true porcelain and the old *pâte tendre*, combining the durability of the former with the softer and more beautiful glaze of the latter. From the collector's point of view, however, the interest of the ware centres in the varied productions of the experimental period before the individuality of the various creations had become merged in a technically perfect, but monotonously uniform porcelain.

Little originality can be claimed for the form and

decoration of English porcelain. The shapes were inspired in turn by oriental, Saxon and French models, the nearest approach to indigenous forms being those of the early moulded pieces which were copied from contemporary silver work. The decoration passed through the usual phases, the ware being first pure white with slight reliefs : painting in blue, under the glaze, in Chinese style and in enamel colours after Kakiemon's Japanese designs followed : blisters and flaws in the glaze, which occurred only too frequently in the early porcelains, were concealed by painted insects or small flowers, and another feature of the period was brown edges, which were afterwards replaced by gilding. Next came the Meissen style with its scattered flowers, birds, insects, and slight landscapes with raised scroll-work, together with applied flowers in full relief and the frills, scrolls and shell-work of the early rococo taste. At this stage a whole-hearted imitation of the rich Vincennes and Sèvres models began ; and fine ground colours, broken by gilt-edged panels with exotic birds, bouquets of flowers, animals, and figure-subjects after Watteau, Boucher and others, distinguish the most splendid period of the art. The statuettes and groups which from the first formed an important feature of the manufacture, were largely borrowed from the spirited Meissen models of Kändler, Acier and their colleagues ; but there was a considerable number of original figures copied from contemporary portraits, pictures and sculpture, of royal and noble personages, soldiers, politicians, actors, etc., and translated into clay by first-rate English sculptors. About 1780 neo-classical influences succeeded, and more

formal shapes, over-elaborate painting and tasteless display of gilding became the order of the day. After this came the general decadence that marked the early years of the nineteenth century, in which inferior colouring, mechanical methods and bad taste combined to degrade the ware, the only redeeming feature being a return to Japanese models in what are known as the Derby-Japan patterns. No serious revival took place till about the middle of the century, and any attempt to follow the modern developments in a work of this scope would be both impolitic and impracticable.

The gilding is a feature of the old porcelains that must not be overlooked : on the earliest wares it was scarcely used at all, then it was timidly employed in the Japan and Meissen patterns, and under the Sèvres influences it was lavishly but tastefully applied and often chased with a metal point (*au clou*). But all the old gilding is distinguished by its rich matt surface which looks like pure gold unalloyed. About 1780–90 cheaper methods began to be employed and the gilding became thinner and more brassy in appearance, and though it was often used to excess the effect is generally more gaudy than rich. The only original English decoration, transfer-printing, was introduced about 1750, and largely used on Bow, Liverpool and Worcester porcelains ; but though it proved commercially an undoubted success, it cannot be said to have added greatly to the artistic charm of the ware, however much we may admire the skilful line engravings on the old Worcester services.

The value of marks on porcelain of all kinds is easily over-estimated. They should be regarded as useful

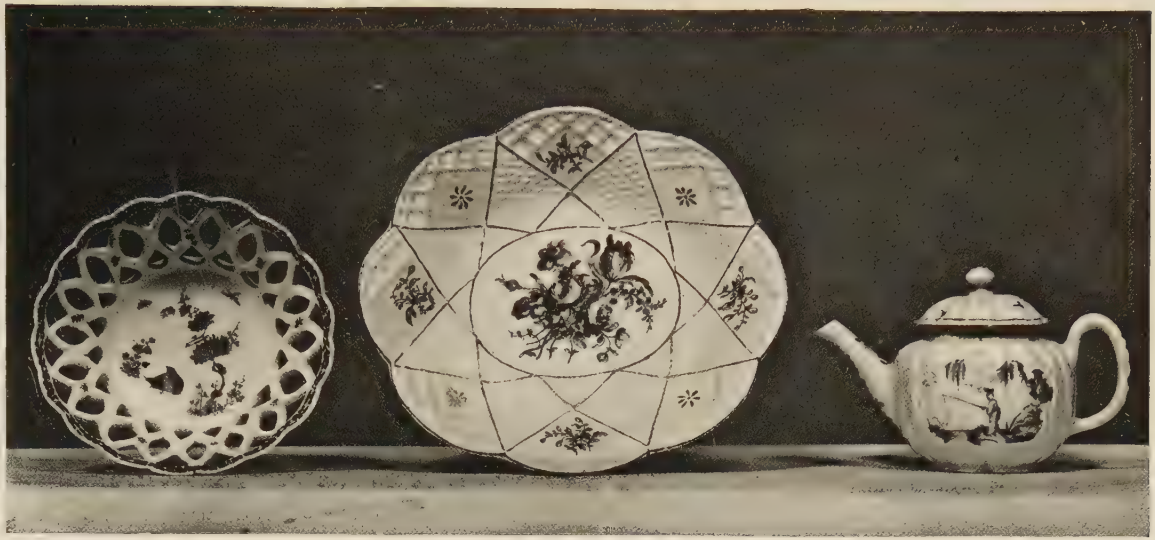
subsidiary evidence and little else; for they can be readily copied for fraudulent purposes, especially when painted on the glaze or gilt, and even the old potters made free with the marks of other factories besides their own—both English and foreign. The safest guide to the classification of the various wares is the paste and glaze: certain characteristic colours and the mannerisms of a few well-known painters will also be of use, but it must be remembered here as elsewhere that the *chambrelan*, or outside enameller, played a considerable part in the porcelain decoration at all periods.

CHAPTER XX

Bow

THE tradition which dates the beginning of the Bow factory as early as 1730, has so far failed to find support, and we must regard the patent applied for in 1744 by Edward Heyleyn and Thomas Frye, the well-known engraver and portrait painter, as the first evidence of any attempt at porcelain-making in the district. It would seem that this factory started like several others at a glasshouse, and that Frye's first patent protected an experimental ware which was abandoned four years later in favour of a composition containing lime or bone-ash as specified in a second patent in 1748. Frye was manager until 1759, three years before his death, and the business seems to have been owned by Weatherby and J. Crowther from 1750–62, from which time it was carried on in a desultory manner, probably by Crowther, till 1776. The works were then bought up by W. Duesbury of Derby, who transferred the plant to the midland town.

The site of the works in Bell Road, St. Leonard St., Bromley-by-Bow, was determined in 1868 by the discovery of part of a kiln, together with a number of moulds, wasters and fragments of the ware. From a



1 2 3

1. Basket with "partridge" pattern. 2. Dish painted in colours. D. $9\frac{3}{4}$ in.
3. Teapot with vignettes in blue.

document accompanying the famous Bow bowl in the British Museum we learn that the design of the factory was taken from Canton, a fact which explains the inscriptions on certain well-known ink-pots, e.g.— MADE AT NEW CANTON, 1750. These sources of information are supplemented by important papers left by John Bowcocke, who was clerk and traveller for the factory from about 1750, and died in 1763.

The early ware appears to have been issued in the white and can scarcely be distinguished from that of Chelsea, the same models being used in some cases at both factories (plate 37). The inkpot just mentioned as dated 1750, is of a beautiful glassy frit porcelain, with soft and luscious glaze : and a class of table wares, signed with what appears to be Frye's monogram, (fig. 150), shows similar qualities of paste and glaze, but being thinner in the wall it illustrates better the translucency of the ware at this time. The teapot illustrated in plate 36, fig. 3, belongs to the latter class.

The Bow bowl painted by Thomas Craft about 1760 is of soft and creamy appearance, but almost opaque : and a third type, exemplified by a plate[1] made for Robert Crowther in 1770, is coarser in appearance, more opaque, and coated with a less pure glaze. These varieties will serve to show the changeful and experimental nature of the Bow ware, which is in this respect typical of the early English factories. It is, however, always of the artificial or soft-paste kind ; and a further feature is the glaze which, containing a large proportion of lead, shows a yellowish tinge where it has run thick, and is liable to become iridescent and

[1] In the British Museum.

discoloured with age. The Bow factory seems to have catered for the tavern and the table more than for the drawing-room, and we may expect to find mugs, dishes, octagon plates, tea, coffee and dessert services of this ware rather than vases and cabinet specimens. More ornamental pieces, however, were made, but they are neither in quantity nor quality comparable with the Chelsea productions, which they clearly imitate. Perhaps an exception should be made in the case of figures, such as the large and admirably modelled statuettes of Britannia and the Marquis of Granby in the British Museum, as well as some of the spirited figures issued in the white, of which the cooks, male and female (attributed to Bacon), the statuettes of Kitty Clive and Woodward as the *Fine Lady* and *Gentleman* in *Lethe*, and the actors in Turkish costume, are favourable examples. To distinguish between Bow and Chelsea figures is not always an easy task, especially where no decoration has been added. Bow figure painting, however, is, as a rule, inferior to that of Chelsea, and may be recognised by certain distinctive colours : these have been described by Mr. W. Burton as a dry sealing-wax red, a cold opaque enamel blue, and " a gold purple which, when strong, is barely tolerable : in thin washes it is distinctly unpleasant, as it becomes a pale mauve-pink hue." Moreover, the bases of the later Bow figures are, as a rule, more elaborate and worse proportioned than those of Chelsea, scroll-work and pierced designs of exaggerated form being not uncommon ; a hole at the back to receive a metal mount is thought to be peculiar to Bow.

The ordinary ware was painted in blue under the

glaze or over-glaze enamels (plate 36, fig. 2); some again was transfer-printed in red, black or, more rarely, in manganese purple. The blue-painting was chiefly in Chinese style and is seen at its best in the dainty vignettes on the teapot shown in plate 36, which are probably the work of Frye himself: the low relief ornament exemplified by this piece is common to Bow, Worcester and Lowestoft wares. The enamel painting was largely in the Kakiemon style, the "Old Japan taste," a pattern consisting of one or two birds of the quail or partridge family (plate 36, fig. 1) and a spray of bamboo or plum being frequently employed. A rich floral border in red and gold is usual on these pieces; it is taken from a Japanese model, as are also the brown edges of the early table wares. The various decorations of the Dresden, Vincennes and Sèvres porcelains were used to a limited extent and with no marked success; and the only coloured ground that occurs at all frequently was a streaky *gros bleu* of milky appearance. Whether the printed decoration was accomplished at the Bow works or not, is a question of academic interest; on the whole it seems likely that both the Bow and Chelsea printed ware was sent to the York House works at Battersea for this kind of decoration. The printing was occasionally done in outline only, and colours washed on with a brush, the results being sometimes neat and pleasing, at others rough and positively disfiguring. Gilding was little used on the early pieces, and though afterwards more freely applied, it never became a feature of the ware as at Chelsea and Worcester. Of the Bow workmen, the enamellers are little known; they were at first drawn

from the fan-painting and japanning trades, but we read that in 1758 " several of the finest masters from Dresden " (the quotation is from an advertisement) were engaged there ! Among the modellers it is probable that we should include John Bacon, afterwards R.A., as well as Moser, the keeper of the Royal Academy. The former seems to have worked for several of the china factories, including Chelsea, Derby, and for Josiah Wedgwood.

Fig. 150.

Fig. 151.

Fig. 152.

Fig. 153.

The best known Bow mark is an anchor, with or without a cable, accompanied by a dagger (perhaps from the arms of the City of London) (fig. 151) : this mark is found on the figure of a " fifer," the design for which is drawn on one of John Bowcocke's papers. Besides this are found an arrow with a ring on the shaft (fig. 152), a caduceus (fig. 153), the letter B impressed or painted, and the monogram of Thomas Frye, usually reversed (fig. 150). The last mark is also found on occasional pieces of Worcester porcelain, but there is overwhelming evidence of its Bow origin.

Chelsea

The origin of the famous Chelsea factory has been the subject of much speculation, but nothing is proved save that it was at work in 1745, being situated at the

2 3 1

1. Bow Sphinx with head of Peg Woffington.
2 & 3. Chelsea. "Chippendale" Group: H. 7¼ in.; and "Goat and Bee" Milk-jug.

corner of Justice Walk and Lawrence Street. The earliest authenticated specimen is a milk-jug of the well-known "goat and bee" pattern (plate 37, fig. 2), bearing the incised legend *Chelsea*, 1745; and the nature of this piece, which is a very glassy and translucent soft-paste porcelain, suggests the work of a French "arcanist" from St. Cloud, Chantilly or Mennecy. Charles Gouyn was the first recorded manager, and he may have been the arcanist in question. He was succeeded in 1749 by Nicolas Sprimont, a French silversmith, who had worked for some years in Soho. The story that the Duke of Cumberland subsidised the factory is wanting in proof, though it is certain that Sprimont enjoyed some measure of royal patronage. Under Sprimont's guidance the Chelsea works rapidly advanced to the front rank among European factories, but unfortunately the manager's health was not equal to his energy, and the work almost came to a standstill in 1758. The next year began with a period of renewed vigour and the factory was enlarged; but again in 1761 Sprimont's health gave way and two years later the business was offered for sale. It did not, however, find a purchaser till 1769, when the remainder of the lease was bought for the inconsiderable sum of £600 by Charles Cox, who in turn sold the works to Duesbury and Heath, of Derby, in the following year. Duesbury carried on the business till 1784, when the factory was dismantled, and the plant and workmen were removed to Derby.

The Chelsea porcelain may be grouped in five chronological divisions :—

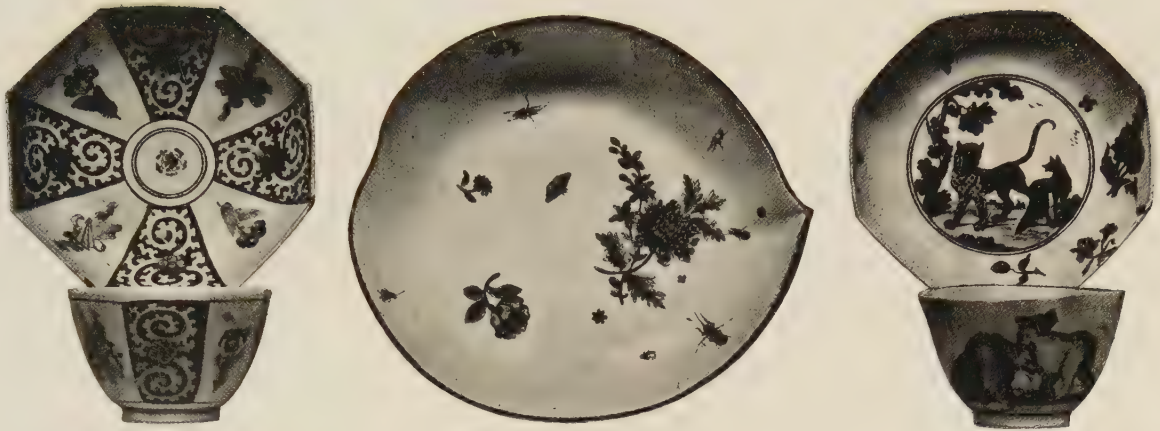
Period I.—The earliest, bearing a triangle-mark

incised as in fig. 154, has been described as "of a creamy paste, not unlike St. Cloud porcelain, with a satiny texture, very transparent body, often distorted in baking, and frequently left white." It consists chiefly of figures, and fancifully moulded table wares, such as the "goat and bee" milk-jug, mentioned above, shell salt-cellars supported by crayfish, and vessels with scalloped, strawberry-leaf, and floral designs, besides the "sprigged" pattern which consists of sprays of Chinese plum. The last-mentioned is common to early Bow and Chelsea. Gilding was not used, and the rare painted decoration was confined to touching the reliefs with colour, or throwing slight floral designs and insects on the plain surfaces. Of the earliest figures, a bust of the Duke of Cumberland, and quasi-Chinese groups in the Chippendale taste are best known. This ware was continued at least as late as 1751.

Period II.—The ware was "thickly made, but of well composed paste" of sandy texture, with thick, unctuous glaze of creamy tint, the mark being an embossed anchor, sometimes outlined in red and applied on a small oval pad (figs. 155 and 156). Tea, coffee and table ware (often hexagonal or octagonal in form and painted with floral sprays), "Old Japan" patterns, and illustrations of Æsop's fables, a few vases of simple Chinese forms and oriental decoration, and rare figures, such as "The Nurse" (after a well-known French model) were the chief components of this class, which was certainly in existence down to 1753 (plate 38).

Period III.—It will be found that the wares of the various periods overlap one another, one class being perfected while the other was still in use. The ware

PLATE 38. CHELSEA: PERIOD II. (B.M.)



1 & 3. Cups and Saucers with "Japan" and "Fable" Patterns.
2. Dish in "Meissen" style. D. 8 in.

of the third period, which may be said to have begun with Sprimont's arrival, was a strengthened form of the second class, which it supplanted, thanks to its more practicable nature. It is usually marked with an anchor in red (figs. 157–9). A peculiarity of the porcelain of the second and third periods will be noticed on holding a specimen against a strong light, when "moons" or patches of greater translucency than the surrounding mass will be observed; these are due to imperfect mixing of the glassy frit with the other components of the paste. With this period began the extensive production of pieces of every variety, table wares, rococo vases (plate 39, fig. 1), figures, and smaller objects, such as scent bottles, étuis, seals, pendants, toilet-boxes, etc. The painting was at first in the Meissen style (plate 40, fig. 1), scattered flowers, birds, insects, and small landscapes being most usual, in addition to moulded ornament, such as frills, scroll- and shell-work, and the applied flowers so common on old ornamental porcelain: gilding was still but sparingly used. Later the rich ground colours with panels containing Watteau groups, birds and bouquets, in a word, the Vincennes and Sèvres taste, was adopted. Blue painting under the glaze was never practised to any extent at Chelsea, the reason being that Chelsea porcelain was unsuited for ordinary use and was almost confined to richly decorated ornamental pieces, in contrast with the more banal productions of Bow.

In 1756 a sale by auction lasting sixteen days was held at Ford's rooms in the Haymarket, and the catalogue, of which a few copies have survived, throws an interesting light on the Chelsea productions. On the

front page is the general announcement of the sale of "Magnificent Lustres and Epargnes, Services for Desarts, Sets of Dishes and Plates, Tureens and Sauce-boats, compleat Tea and Coffee Equipages, beautiful Groups of Figures, Sets of Jars and Beakers, and great variety of other useful and ornamental Porcelain, all exquisitely painted in Enamel, with Flowers, Birds, Insects, India Plants, etc." The table wares included sauce-boats and plates "silver shap'd," octagon plates with "mosaic borders and flowers" and others "of a fine old pattern, wheatsheaf and pheasant," dessert dishes in the form of various leaves—cabbage, vine, fig, artichoke, mulberry, etc.—and a number of vessels shaped after natural objects, such as lettuces, cauli-flowers, asparagus, pineapples, lemons, apples, etc., as well as tureens in the form of life-sized rabbits, swans, ducks, hens with chicken, boars' heads and partridges. The vases consisted mainly of jars, bottles, and beakers, mostly described as small, though one item specifies "A very large Beaker in a fine mazareen blue and marble ground richly ornamented with gold and enamel'd in flowers." Other examples are per-fume pots and basins in honeycomb pattern, flower pots, compotiers, ewers and basins, caudle cups with cover and stand, ice-pails, etc., besides a large number of figures and groups, most of which appear to have been copied from Meissen models. The third period may be said to end in 1758.

Period IV. (1759–70).—The paste by this time was more settled in character; the difficulties of warping, etc., had been overcome, and "moons" in the paste are no longer observable, but the ware is whiter and

has lost much of its soft creamy appearance. When perfectly fired, however, it is beautifully transparent and pure ; but often it appears underfired and consequently opaque, with a tendency to become " crazed " and discoloured. The merits and defects of the ware, however, are lost beneath the rich decoration. Ambitious vases in rococo forms, large figures, and luxurious table wares are decorated in the sumptuous Vincennes and Sèvres taste, fine ground colours, richly chased gilding and elaborately painted panels, etc., being the order of the day. The ground colours for which Chelsea was justly celebrated, include a splendid *gros bleu*, of deep palpitating tone that has rarely been equalled in Europe (plate 40, fig. 2) ; (this is the " mazareen " blue mentioned first in the catalogue of 1756) ; " pea-green," first mentioned in 1759 : " claret," the special Chelsea version of " rose Pompadour," and turquoise, both first recorded in 1760. Rich gilding chased *au clou* in the Sèvres style was now employed, the mark, an anchor, being usually in gold (fig. 160). Statuettes and groups were finely modelled and richly painted (plate 39, figs. 2 and 3) ; they include, besides the copies of Meissen work, original compositions by first-rate artists, such as the figures of Pitt, Wilkes and Conway. Roubiliac, and perhaps Bacon, were engaged to model occasional pieces, such as the charming group entitled " The Music Lesson " by the former, a fine example of which is in the Victoria and Albert Museum. It consists of a youth teaching a girl to play the flute, the figures gracefully posed in affectionate attitudes within a bower of flowering hawthorn. But perhaps the daintest of all the modelled pieces are the " Chelsea

toys," scent bottles, snuff-boxes, étuis, toilet-boxes, cane-handles, flowers, etc., exquisitely modelled and painted, and often bearing gallant inscriptions in French, which have evidently been written by workmen ill acquainted with the language.

Little is known of the Chelsea painters, though they clearly included some first-rate men, and it is probable that Donaldson and O'Neale painted some of the finer vases. " A nursery of lads " was started by Sprimont, which no doubt did good service afterwards to the porcelain trade in general. The Chelsea painting and gilding is, as a rule, of a very high standard, the former almost always executed in enamel colours. A certain amount of Chinese porcelain was painted at Chelsea, one well-known service bearing illustrations of the story of Harlequin.

Period V. (1770–84).—The year 1769 forms an interregnum during which the works were managed by one Francis Thomas, Sprimont's right-hand man. In the following year Duesbury, the manager of the Derby factory, took over the business, and what is known as the Derby-Chelsea period began. The character of the ware of both factories was modified by the influence of the other, and it is rarely possible to say whether a particular piece of this time was made at Derby or Chelsea. In form and ornament the Derby influence favoured the neo-classical taste, and the fanciful rococo shapes of the old Chelsea wares gave place to severer outlines matched with great restraint in colour and ornament. Small medallions set in a gold-striped ground, a blue of *lapis-lazuli* tint, reliefs and figures in unglazed biscuit, and lace-work in the Meissen style on

2 1 3

1. "Rococo" Vase: Period III. H. 8¼ in.
2. Statuettes of Woodward and Nancy Dawson in character: Period IV.

1

3

2

1. Cup and Saucer: Period III. 2. Cup and Saucer with "gros bleu" grounds: Period IV
3. Vase with claret ground: Period IV, late. H. 9in.

statuettes, now made their appearance, while the rich *gros bleu*, claret and other old ground colours vanished, or were only seen in thin washes, mere shadows of their former splendour. It must, however, be said that the restraining Derby influence is seen with the happiest effect on many of the tea-services of the time (plate 41, figs. 1 and 2). The marks, which were no doubt common

Fig. 154.

Fig. 155.

Fig. 156.

Fig. 157.

Fig. 158.

Fig. 159.

Fig. 160.

Fig. 161.

Fig. 162.

Fig. 163.

to both the Derby and Chelsea factories, consisted of a combination of the Derby D and the Chelsea anchor (fig. 161), an anchor crowned (fig. 162), and a crowned D (fig. 163), though the old Chelsea anchor probably continued in use for at least a part of the period.

Derby

It is practically certain that the manufacture of porcelain on a small scale began at Derby about 1750, but nothing is known of the factory or its productions. In 1756 the celebrated "Derby Porcelain Manufactory" was started by William Duesbury, John Heath and possibly others in the Nottingham Road, beyond

St. Mary's Bridge ; Duesbury was the moving spirit in the work and the business seems to have passed entirely into his hands after the lapse of a few years. The factory was enlarged in 1758, and there is reason to suppose that the Longton Hall works, which closed about that time, were absorbed by it, as were those of Bow in 1776 and Chelsea in 1784. The skilled labour, trade secrets, materials, and moulds, acquired by this process of incorporation, added largely to the scope and productiveness of the Derby works, and the various sale notices dating from 1756 onwards give a record of steady progress and a large and diversified output, in which figures and "ornamental porcelain after the finest Dresden models" were conspicuous.

William Duesbury died in 1786 after a life of energy and successful enterprise. The son of a Staffordshire leather-seller, he was born in 1725 and was already working in London in 1742, where he soon established an extensive enamelling business. He returned to Staffordshire in 1754, only to move to Derby two years later, where he eventually became the most important porcelain manufacturer in the country. He was succeeded at Derby by his son of the same name, who carried on the work till 1796–7. Michael Kean became partner in 1795, but left the works shortly afterwards, and a third William Duesbury took charge till 1810–11, when the factory was leased to Robert Bloor. When Bloor's intellect gave way in 1828, Thomason acted as manager till 1844, and Clarke from 1844–48. The factory was then sold to Boyle of Fenton, and the moulds were subsequently dispersed about the Potteries. A small establishment, however, was started in King Street by

1 4 2
3

1 & 2. Derby-Chelsea Cups and Saucers. 3. Derby Biscuit: modelled by Spengler.
4. Derby "Japan Pattern" Plate. D. 10 in.

some of the old Derby hands, and carried on successively by Locker : Stevenson, Sharpe & Co. : Stevenson & Samson Hancock : and finally by the last-mentioned alone. The present " Royal Crown Derby Porcelain Works " were founded in the Osmaston Road in 1876.

The best period of the old Derby factory was reached under the direction of the second Duesbury, and its decline dates from Bloor's administration. The earliest wares, being unmarked, are practically unknown, but we may safely assume that they consisted of a glassy artificial porcelain. A change, no doubt, took place in 1764, when R. Holdship, of Worcester, undertook to explain the secret of the Worcester body and to supply " the soapy rock " (steatite) used in that composition. Greater strength and opacity would result from the addition of this ingredient, which imparts a faint greenish tint to the body. In 1770 bone-ash was introduced from Chelsea, and an examination of the ware of the Derby-Chelsea period shows a thin translucent body with soft lustrous satiny glaze, the whole having a greenish tint both to the eye and by transmitted light. Later the ware became harder and more earthy and opaque, losing much of its fine quality during the Bloor period. Besides the ordinary glazed porcelain, a beautiful biscuit body was made from 1770 to 1810, forming the material for some charming groups and statuettes (plate 41, fig. 3), besides being occasionally used in combination with glazed surfaces on vases and other ornamental pieces. The best biscuit was more than mere unglazed porcelain : it was a special composition, soft, waxen and translucent, sometimes " dry," and sometimes coated with a slight film of

glaze or "smear." Later the ordinary porcelain body was used, the fine quality of the ware vanished, and its secret was ultimately lost. An attempt to recover it about 1840 resulted in the discovery of the modern Parian ware.

The decoration during the Derby-Chelsea period has been already discussed, and the period which followed was chiefly remarkable for table wares tastefully formed and painted with simple and appropriate patterns. Flower-painting was a special accomplishment of the Derby decorators, of whom Withers, Pegg and Billingsley are perhaps the best known. The last-named gained a great reputation as a painter of roses, starting a new method in which the high lights were removed from the mass of colour with a dry brush. A softer and more rounded effect was obtained in this way than under the old Meissen and Chelsea system of building up the flower with successive strokes of the brush, of which Withers was perhaps the best exponent at Derby. At the close of the century landscapes were freely used, but unfortunately their limitations were not always recognised, and they appear inappropriately on all kinds of surfaces. The feature of the early nineteenth-century decorations, which were otherwise far from pleasing, are the "Derby Japan patterns," free and usually happy adaptations in bold colouring of the later class of Imari designs (plate 41, fig. 4); they became extremely popular and were widely imitated at the leading factories throughout the country. Of the ground colours during the finest period a *lapis lazuli* blue enamel, and a good canary yellow, were the most successful.

As already stated, figures and groups were at all times a feature of the Derby porcelain, and their number and variety may be realised from the list of moulds at the factory on the death of the second Duesbury. This list, which is given in the exhaustive publications of Haslem and Bemrose, includes the moulds and models

Fig. 164.

Fig. 165.

Fig. 166.

Fig. 167.

Fig. 168.

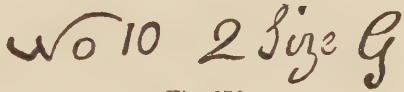


Fig. 170.

Fig. 169.

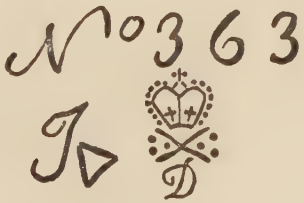


Fig. 171.

taken from the Bow and Chelsea works. References are occasionally made to the modellers, among whom were John Bacon, and the Swiss Spengler. Other prominent Derby modellers were Stephan and Coffee ; and at a later date, Edward and Samuel Keys, of whom the former modelled the "Dr. Syntax" series and the

latter the well-known figures of Liston as " Paul Pry " and Madame Vestris in " Buy a Broom."

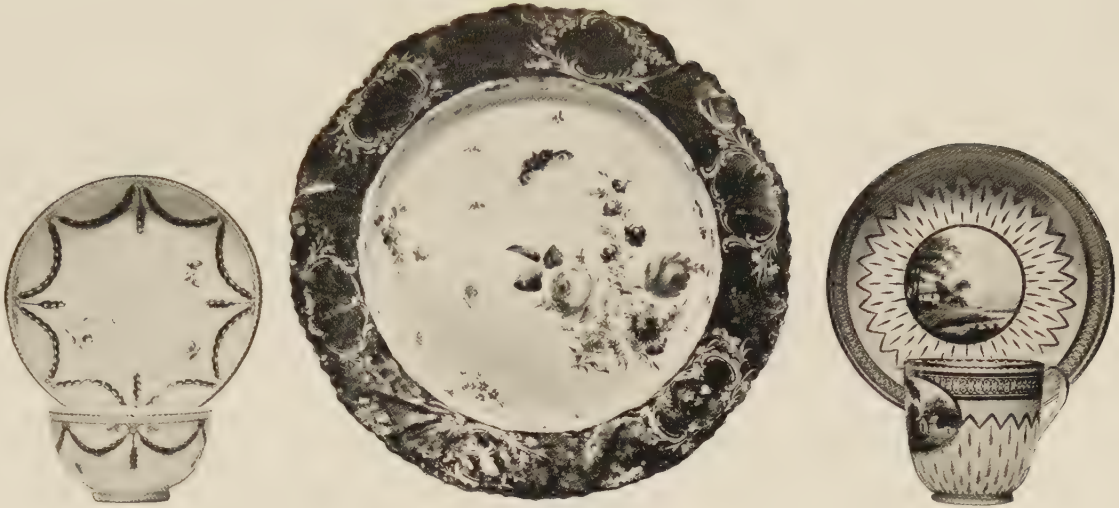
The first authenticated marks are those given in the Derby-Chelsea section (p. 195), the jewelled crown coming into use in 1773 (fig. 164). The Crown-Derby mark was completed about 1782 by the addition of the crossed staves and six dots to the crowned D (fig. 165) : it appears in various colours and gold, the latest being red. Other varieties include a monogram of D and K during the Duesbury and Kean period (fig. 166) : the name Bloor and a red printed mark, a black-letter capital D crowned, during the Bloor period (figs. 167 and 168). Fig. 169 was used at the King Street factory, the initials indicating Stevenson and Hancock, or Samson Hancock. On the figures, vases and biscuit wares the mark is usually incised and is often accompanied by various letters and signs, such as N, the number of the model, the size of the piece (fig. 170), a letter, perhaps the modeller's initial, and a workman's mark, such as a star or triangle (fig. 171). Pattern numbers and sometimes the number of a painter or gilder appear on the enamelled wares.[1]

Longton Hall

The earliest recorded attempt to make porcelain in Staffordshire was the experiments of William Littler, a stoneware potter of Brownhills, Tunstall. He afterwards removed to Longton Hall, and the first definite indication of progress was an advertisement in *Aris's Birmingham Gazette* of July 27, 1752, offering " A large quantity, and great variety, of very good and

[1] The Meissen crossed swords was sometimes used on figures.

PLATE 42. DERBY, ETC. (B.M.)



3

1. Derby-Chelsea Cup and Saucer. 2. Derby Cup and Saucer, about 1790
2. Longton Hall Plate. D. $9\frac{3}{4}$ in.

fine ornamental Porcelain or China Ware " for sale by William Littler and Co. Other advertisements appeared in 1757 and 1758, and after that nothing further is heard of the factory, which was probably absorbed by the Derby company. Littler's porcelain resembles Chelsea ware of the third period in form, decoration and general appearance, though the glaze is cold and glittering and lacking in the rich creamy tone of the metropolitan ware. Most of the authenticated pieces have a rough unfinished appearance ; the surface is uneven, the bases lumpy, and black specks, fire cracks and warping are frequent disfigurements. In spite of these defects the ware, which has only been identified of late years, is eagerly sought by collectors. A sale notice of 1757 gives some idea of its nature :— " Tureens, Covers and Dishes, large Cups and Covers, Jars and Beakers, with beautiful Sprigs of Flowers, open-work'd Fruit Baskets and Plates, Variety of Services for Deserts, Tea, and Coffee Equipages, Sauce Boats, leaf Basons and Plates, Melons, Colliflowers, elegant Epargnes, and other ornamental and useful Porcelain both white and enamell'd." The features of the decoration are a brilliant blue of streaky mottled appearance, flower painting of a peculiar style, and gilding insecurely fixed and occasionally replaced by arabesques in white enamel (plate 42, fig. 3). The mark consists of two crossed L's, back to back, with a string of dots between (fig. 172).

Fig. 172.

CHAPTER XXI

Worcester

THE "Worcester Tonquin Manufacture" was started at Warmstry House in 1751 by a company in which a Dr. Wall was the leading spirit. The secret of the porcelain, an artificial soft-paste of the glassy type, was tested and found satisfactory by Dr. Wall, and W. Davis, an apothecary who managed the practical part of the business till 1783. How the secret was learnt is not clear, and the old story which gives all the credit to Dr. Wall is no longer accepted without demur; on the whole the "arcanist" is more likely to have been Davis, or one of the workmen, Podmore and Lyes, who assisted at the first experiments. A public sale was held in 1752 and a London warehouse opened four years later.

Wall died in 1776, and in 1783 Thomas Flight, the London agent, bought the business for his two sons; the following changes of ownership ensued :—

1783–1793. Joseph and John Flight.
1793–1807. Flight and Barr.
1807–1813. Barr, Flight and Barr.
1813–1829. Flight, Barr and Barr.
1829–1840. Barr and Barr.

The factory is flourishing to-day as a Joint-Stock

1. Cup and Saucer with "scale blue" ground and birds in colour.
2. Fluted Cup and Saucer: mark, a Crescent.
3 Vase with deep pea-green ground. H. 9½ in.

Company, but its history after 1840 is too recent to be recorded here.

The early Worcester porcelain varies considerably in appearance. It was, no doubt, at first largely composed of a glassy frit with pipeclay and other refractory materials of the usual kind ; in another class the frit was mixed with steatite, or Cornish soapstone, giving a harder and more opaque body which, coated with a proportionately hard glaze, produced the good imitation of Chinese egg-shell porcelain for which Worcester was justly noted ; and another class again contained bone-ash, which probably came into use at Worcester at an early period. No further radical changes were made till the end of the century, when Barr engaged in a series of experiments resulting in a bone body of the modern English type, which survives in a modified form at the present day. The old Worcester ware has usually a greenish tint to the eye, except when a pinch of cobalt blue has been added to the glaze to whiten it, as was usually done on the ware destined for " blue and white " decoration ; when held against a strong light, it almost invariably shows a greenish tinge. The glaze which is soft and lustrous, combines perfectly with the body, " crazing " being practically unknown ; it has, however, the peculiarity of stopping short of the foot rim under the base and leaving a narrow space more or less dry of glaze at that point. Finally the ware can almost always be recognised by its beautiful potting and pre-eminent neatness of finish.

A representative collection of Worcester ware would give an almost complete epitome of the history of

English porcelain. It would, however, fall short in two or three points, figures being represented only by a few examples of no great merit, while biscuit was entirely absent, and the more extravagant influences of the rococo were checked by the quiet and utilitarian spirit that pervaded the factory. The continued success of the works was largely due to the amount of useful ware produced and to the sterling qualities of the porcelain itself. The early wares consisted almost entirely of tea and coffee and table services, neatly made and quietly decorated, often in blue under the glaze after Chinese models, and with low embossed patterns borrowed mainly from contemporary silver work. The enamel painting was based on the old Imari porcelain, including both the simple Kakiemon designs and the more elaborate *chrysanthemo-pœonienne* patterns (plate 45, fig. 1). Indeed the ware was so good, and the decoration so simple, that London dealers were tempted to buy it in the white and paint it themselves to their own taste. Giles in the Haymarket carried on an extensive trade of this nature ; but this unsatisfactory situation was corrected by the engagement of a number of Chelsea hands between 1763–68, under whose influence the finest period (1763–83) began, and rich painting in the Sèvres style was introduced. Fine ground colours with exquisite gilding, broken by panels containing the usual birds, bouquets, animals and Watteau figures, were freely used ; the patterns were tastefully selected and skilfully adapted, rather than copied, the painting being of the highest quality. Of the colours the most successful were a *gros bleu* usually powdered

on and sometimes diapered with a scale pattern (plate 43, fig. 1); a fine enamel blue of great brilliancy; a Pompadour red, sometimes marked with the scale diaper; deep pea-green (plate 43, fig. 2), and canary yellow. The vases and ornamental pieces were usually of simple Chinese forms, the more fanciful rococo shapes of the Chelsea ware being rarely employed. In the Flight and Barr period the prevailing neo-classical taste altered the forms, generally for the worse; the painting, though careful and precise, lost its freshness and spontaneity, and the colours suffered from the hardening of the glaze. The inevitable degeneration set in with the early years of the nineteenth century, when clumsy forms, over-decoration and ostentatious gilding satisfied the decadent taste of the time. Few of the names of the Worcester artists have survived, though some of the most elaborate vases are known to have been painted by Donaldson and O'Neale about 1770. Another artist of this time was C. C. Fogo, and the Chelsea painters are said to have included Dontil, Duvivier, Dyer, Mills and Willman. Billingsley was at Worcester from 1808–11, and Thomas Baxter worked there a few years later.

Transfer-printing was a speciality of the factory. It seems to have been introduced by Robert Hancock, who came from Battersea in 1756, and under his guidance fine line-engravings were transferred to the ware in black, red and lilac colours over the glaze. Among Hancock's best known designs are portrait busts of Frederick the Great (plate 45, fig. 3), George III. and Queen Charlotte, the Marquis of Granby, and William Pitt, besides such designs as "The Tea Party,"

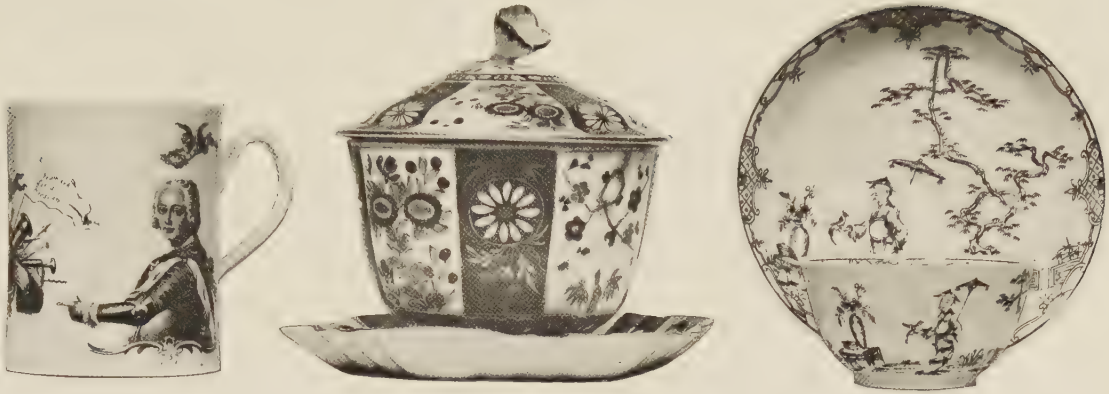
"L'Amour" (in which a gallant is discovered kissing a lady's hand), and various scenes in which milkmaids are the central figures. His principal pupils were Valentine Green, J. Ross and T. Turner, and the engravings were largely borrowed from the pictures of Watteau, Boucher, Le Rat, Gainsborough, etc., besides the designs of Pillement, Fenn and others. The transfers were occasionally coloured and gilt. Blue printing under the glaze began probably about 1760, and in the Flight and Barr régime "bat-printing" replaced the old method of transferring the impressions on paper. In the new process the design was applied on a thin slab or bat of soft glue, oil instead of pigment being used, and the colour subsequently dusted on; the old line engravings were now replaced by stippled designs after Cipriani, Angelica Kaufmann, and Bartolozzi.

The Worcester marks are very numerous, the earliest being a great variety of workmen's signs, of which a few examples are given in fig. 173. The first regular factory marks were the crescent in outline or filled in (fig. 174), and the letter W in cursive or Roman capitals (fig. 175). Next came the Chinese fretted square (fig. 176), travesties of Chinese date marks (fig. 177), and disguised letters and numerals simulating Oriental script (fig. 178); these marks are nearly always in under-glaze blue, though red and gold were occasionally used. Blue-printed wares were marked with a cursive W or a crescent which sometimes encloses a Roman capital; later a Roman capital W was used. Pieces printed in over-glaze colours are rarely marked, though the signature of Hancock (fig. 179)

PLATE 44. EARLY WORCESTER. (B M.)

1 & 2 PAINTED IN BLUE: CUP AND SAUCER; AND VASE. H. 8 IN.
3. PAINTED IN BLUE WITH MANGANESE GROUND: CHINESE MARK.

PLATE 45. EARLY WORCESTER. (B.M.)



1. Sugar Bowl with "Imari" Pattern. H. $4\frac{3}{4}$ in. 2. Cup and Saucer with pencilled black designs. 3 Transfer-printed Mug: Frederick the Great: 1757.

and the monogram and rebus of Richard Holdship (one of the proprietors who seems to have been specially concerned with the printing) sometimes appear annexed to the engraving (fig. 180). The

Fig. 173.

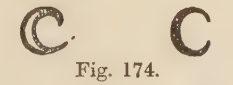


Fig. 174.

Fig. 175.

Fig. 176.

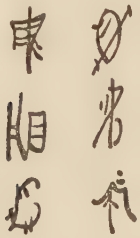


Fig. 177.

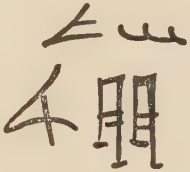


Fig. 178.

Fig. 179.

Fig. 180.

Fig. 181.

Fig. 181A.

Fig. 182.

Fig. 183.

cursive W was discarded about 1783 and the crescent about ten years later; and subsequent marks consisted of the style of the firm in full or in cypher, pencilled or impressed, a crown being added after 1788

(fig. 181). Between 1793 and 1803 a B (for Barr) was sometimes scratched in the paste. It should be noted, however, that marks of other factories are not uncommon on Worcester wares, e.g. the Bow and Chelsea anchors, Frye's monogram (fig. 150), the Meissen crossed swords usually accompanied by the numerals 9 or 91 (fig. 183), Sèvres decorators' marks, etc.

A second Worcester factory was started near the Cathedral in 1789 by Robert Chamberlain, who left the Warmstry House in 1783 and started by decorating Caughley porcelain supplied "in the white." Chamberlain's ware has little to distinguish it from the ordinary porcelain of his time, though between 1811 and 1816 a special composition of great translucency and beauty, called "Regent" porcelain, was used for the more costly services. The decoration was rich and well executed, and Humphrey Chamberlain, a son of the founder, gained some reputation for very minute and elaborate painting; the Derby Japan patterns were copied with success in the early part of the nineteenth century. The mark was the title of the firm. In 1840 the factory was amalgamated with the old Worcester company.

A third factory was established by Thomas Grainger in St. Martin's Street in 1800 and continued till 1888.

Caughley

The pottery at Caughley, on the Severn, a few miles above Bridgnorth, was converted into an important porcelain manufactory by Thomas Turner, the Worcester engraver, who took over the works in 1772. In

1799 the factory was bought by John Rose, of Coalport, on the opposite bank of the Severn, and was used by him as subsidiary works till 1814, when it was dismantled.

As might be expected, Caughley porcelain resembles that of Worcester in its general appearance, though the pieces are thicker, less skilfully potted and lacking in the indescribable neatness of finish that distinguishes the productions of the parent factory. Much of the ware is printed in a bright under-glaze blue, often in floral patterns resembling those of Worcester. Turner was himself an engraver and Hancock is said to have worked with him for some time after 1774. Thomas Minton, when apprenticed at Caughley about 1780, is believed to have engraved the famous "Willow" and "Broseley Blue Dragon" patterns, which were adapted from Chinese originals. Enamel painting of good quality, and often in the Derby style, was also used, but the most distinctive Caughley pattern consisted of formal borders with slight floral festoons and sprays in blue and gold, the latter being thin but of good quality (plate 46, Fig. 3). The marks were the letters C or S (=Salopian) printed or painted in blue (figs. 184 and 185), Arabic numerals simulating Chinese marks (fig. 186) and occasionally the word SALOPIAN impressed.

Coalport

John Rose, who founded the Coalport works about 1790, had served his apprenticeship at the Caughley factory which he afterwards bought up. He was a

man of skill and energy, and the Coalport works rapidly developed into one of the most important English porcelain factories; in 1819 he persuaded Billingsley and Walker of Nantgarw to join him, eventually buying up the plant of that factory in 1822, and part of that of Swansea two years later. His own improvements in the Coalport porcelain included a glaze for which he obtained the Isis gold medal in 1820, and the introduction of pure felspar into the body. The decoration varied with the fashions of the day, and though always well executed, did not rise

Fig. 184.

Fig. 185.

Fig. 186.

Fig. 187.

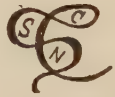


Fig. 188.

above the prevailing taste. Vases with applied flowers in the Derby style and painted landscapes are not uncommon; and close imitations of the rich Sèvres and Chelsea pieces were a speciality at one time, the marks themselves being accurately copied. The Coalport works are flourishing at the present day. The early marks include those used at Caughley, and occasionally the word *Coalport*. After 1799 combinations of C D, and C B D (for Coalbrookdale, fig. 187), and also CDale were usual. The complicated monogram (fig. 188), which consists of the initials of Coalport and Salopian enclosing those of Caughley, Swansea and Nantgarw is not older than 1861.

PLATE 46. BRISTOL AND CAUGHLEY. (B.M.)

1 & 2. Bristol. Cup and Saucer; and Teapot. H. $5\frac{3}{4}$ in.
3. Caughley Cup with Saucer matched at Bristol.

Plymouth and Bristol

The manufacture of true porcelain in England after the methods in use in China, was practically confined to Plymouth and Bristol and lasted about twelve years. It became possible after the discovery in Cornwall, between 1745–55, of china-clay and china-stone (the kaolin and petuntse of the Chinese) by William Cookworthy, an apothecary. After some years of experiment Cookworthy took out a patent in 1768 and started a factory at Coxside, or, according to some authorities, in High Street, Plymouth. It appears that the business was removed to Bristol in 1770 and established at No. 15, Castle Green, under the style of Cookworthy & Co., the patent rights and the factory itself passing three years later into the hands of Richard Champion, who had been connected with the work ever since its removal to Bristol, if not before.

Cookworthy experienced great difficulties in apportioning the materials and firing the ware, and many of the surviving examples testify that his efforts were often unsuccessful; in these the glaze has run thick and the shapes warped, while fire-cracks and smoke-staining are so frequent as to be almost a feature of the Plymouth porcelain. Another characteristic, which is also shared by Bristol porcelain, is that the pieces made on the wheel show, when held obliquely to the light, distinct spiral ridges or "wreathing." The ware is either white with moulded ornament such as rock work, shells, etc., or painted (1) with an underglaze blue which is often "run" and hazy, and (2) with

enamels, the designs being mainly Chinese. Some good figures and a few vases were made, but it is thought that the more elaborate pieces belong to the Bristol period. It is, however, only fair to say that others hold that the works continued at Plymouth till about 1774, and that the best pieces date from the last few years of that time. The mark is the alchemist's sign for tin (fig. 189) and occurs in blue under the glaze, in enamels, and, on some of the finest pieces, in gold. On a creamjug in the British Museum this mark is accompanied by the Bristol cross.

In 1773 Richard Champion, a Bristol merchant who had for some time been actively interested in the manufacture of porcelain, took over the factory at Castle Green, changing its name to " The Bristol China Manufactory." Two years later he applied for a renewal of the patent, and meeting with only partial success, he continued the work till 1781, when he sold his rights to a Staffordshire Company which appears to have traded in the protected materials rather than manufactured true porcelain. Champion's Bristol porcelain was artistically, if not commercially, a great success, and at the present day it is valued as highly as Chelsea and Worcester. A great variety was made, including choice table ware, a few vases and a number of fine figures, besides a few biscuit plaques ornamented with medallions or shields of arms enclosed in wreaths of flowers exquisitely modelled in full relief. Champion favoured the Meissen taste (plate 46, fig. 2), which is reflected in the forms, mouldings and decoration of his table services, and sometimes in the marks placed underneath them. Favourite orna-

ments consisted of ribbon borders and festoons of flowers or laurel hanging from gilt bands, and laurel wreaths which were admirably suited for the display of the fine green enamel so characteristic of the ware (plate 47, fig. 1). In addition to the richer wares, a cheaper production known as cottage china was made, and decorated with bold but hastily executed flowers and sprays. Painting in under-glaze blue seems to have been little used, transfer-printing still less. The ware itself is extremely hard, with a cold

Fig. 189. Fig. 190. Fig. 190A. Fig. 191. Fig. 192.

glittering glaze often pitted with minute "pin-holes," and, like the Plymouth porcelain, marked with spiral ridges or wreathing. Of the employés the best known names are those of John Britain, the foreman, Henry Bone, the celebrated enameller, who had probably painted at the Plymouth works and was indentured to Champion in 1772; William Stephens, a painter of flowers and festoons; Thomas Briand, who is supposed to have modelled the fine biscuit flowers, and a modeller of figures whose signature To (probably Tebo) appears also on Bow and Wedgwood ware.

The marks were (1) the Plymouth mark (fig. 189), (2) a cross, rectangular or in saltire (fig. 190); often with a decorator's number added (Bone and Stephens are said to have been No. 1 and No. 2 respectively); (3) the Meissen crossed swords, sometimes painted

over with a distinctive Bristol mark (fig. 191), and (4) the letter B, with or without a number (fig. 192).

Though Champion's factory was the best known and most important porcelain works at Bristol, it was not the only one, nor by any means the earliest. Porcelain was made about 1750 at Lowry's glass-house, and it is recorded that "soapy rock" was fetched from "Lizard Point" for its manufacture. The only published examples of this ware are a statuette of a Chinese deity in the Trapnell collection and a few sauce boats "adorned with reliefs in festoons," two of which are in the British Museum. Some of these pieces are painted with floral patterns in blue, enamels or gilding, and the usual mark is the word *Bristoll*. It is, however, possible that a plate and bowl dated 1753 and 1762 respectively, and bearing initials of Robert and Francis Britain were also made here, and that R. Britain assisted at these works, as also at a short-lived factory which started and finished in the year 1765, possibly under the auspices of Cookworthy himself.

PLATE 47. BRISTOL AND SWANSEA. (B.M.)

1 & 2. BRISTOL. CUP AND SAUCER WITH GREEN FESTOONS: JUG DATED 1770. H. 5½ IN.
3. SWANSEA CUP AND SAUCER.

CHAPTER XXII

Liverpool

ALTHOUGH a number of Liverpool potters, such as Richard Chaffers, Reid & Co., Philip Christian, and Seth Pennington, attempted the manufacture of porcelain between 1750 and 1780, little is known of their wares, which are apparently undistinguished by factory marks. The best authenticated specimens are those decorated with transfer-prints by Sadler and Green ; of these some are of a coarse opaque ware with glaze of a bluish tint, while others are softer, more creamy and translucent, and resembling the porcelain of Bow and Worcester. The printing process seems to have been discovered independently at Liverpool about 1750 by John Sadler, who applied it to the decoration of local pottery and porcelain (plate 48, fig. 1), as well as to wares sent from Staffordshire and elsewhere. The Liverpool printing, though of high quality, does not equal that of Worcester. An ordinary porcelain of the modern type was made at the Herculaneum works from 1800–1841, and marked after 1820 with the name of the factory and sometimes with the "liver," the emblem of Liverpool.

Lowestoft

The recent discoveries of the remains of a kiln, together with a number of moulds, fragments and wasters in Crown Street, Lowestoft, like the similar find on the site of the Bow works in 1868, have thrown a fresh light on an obscure and much debated manufacture. The Lowestoft works were founded in 1757 by four men of whom Robert Browne seems to have been the leading spirit ; and they continued in operation till 1802. The ware is an artificial, fritted, soft porcelain not unlike that of Bow, a fact which supports the tradition that Browne learned the secrets of the manufacture in the guise of a workman in the Bow factory. There are, however, considerable variations both in its quality and appearance, the pieces being often rough and opaque with specks and flaws in the glaze ; by transmitted light Lowestoft porcelain always shows a greenish yellow tinge, though to the eye it varies from a creamy yellowish tint to a decidedly bluish tone, the latter being usual where the decoration is of the blue and white kind. The shapes are almost entirely of the useful class, vases and purely ornamental pieces being rare and apparently beyond the scope of the factory. From the old moulds it will be seen that low reliefs, such as appear on early Bow and Worcester porcelain, were freely used (plate 48, fig. 3), besides basket patterns for dessert dishes, cabbage-leaf designs for jugs, ribbing, and various panelled patterns on the sauce boats, etc. The painting was largely in under-glaze blue after Chinese models or in enamel colours, sometimes in Oriental and some-

times in native taste; the coloured decorations include slight floral patterns and formal borders of ribbon scroll, and dotted designs, in which a peculiar pink is conspicuous. A feathery scroll is common on the borders of panels whether painted or moulded, and a fragment of decoration, often a rose, is found inside the teacups, though this is by no means confined to Lowestoft wares; it will also be noted that the handles of the larger pieces usually have a thumb-rest. Some of the best known examples bear inscriptions or designs of local import (plate 48, fig. 2). No regular factory mark seems to have been used, though numerals up to twenty-four, the letter T or L, and workmen's signs such as were used at Worcester, are sometimes found on the foot rims of the pieces; and it is practically certain that the Worcester crescent was added to some of the wares on which the decoration was of Worcester origin.

Possibly a few stray pieces of Chinese porcelain were decorated at Lowestoft, as at other factories, but there is not a particle of truth in the ridiculous theory that hard-paste porcelain resembling the Chinese ware was ever made at the Suffolk factory. There is no occasion to repeat here the old story of how the error arose or how it has been entirely confuted, but this kind of myth dies so hard that it is the duty of every successive writer to record his conviction on the subject. At present there is less temptation to repeat the old misnomer, because the genuine Lowestoft ware is receiving so much attention and commanding prices which, it is needless to remark, are far above its merits. Indeed the Lowestoft craze is becoming so prevalent

that all the early blue and white wares, whether of Bow, Worcester, Caughley, Longton Hall, or any other origin, are in danger of being claimed by Lowestoft enthusiasts for their own.

Pinxton, Nantgarw, Swansea and Madeley

The adventures of William Billingsley form by themselves a complete chapter in the history of English porcelain. He has already been mentioned as a flower-painter of high repute at Derby, where he evidently imbibed a deep admiration for the old glassy fritted porcelain which was gradually passing out of use in the last years of his work at that factory. He had, however, evolved a recipe of his own, which he first put into practice at a small manufactory started at Pinxton Wharf, East Derbyshire, about 1796, by himself and William Coke. The first Pinxton porcelain was a beautiful translucent glassy ware, approaching in quality the subsequent productions of Nantgarw and Swansea, and decorated with slight patterns in the Derby style, sprigs of roses or cornflowers and sketchy landscapes being most common. Gilding was sparingly used, some of the ware being edged with blue enamel instead (plate 49, fig. 1), and, with the exception of canary yellow, ground-colours are practically unknown. Billingsley left Pinxton in 1801 and the ware deteriorated into an earthy opaque porcelain of the late Derby type. The factory was sold to Cutts in 1804 and closed eight years later. Marked specimens

1 2 3

1. Liverpool Mug: painted with Arms of the Society of Bucks.
2 & 3. Lowestoft. Coffee Jug inscribed "John Learner, etc., Norwich." H. 7½ in.; and Cup and Saucer with vignettes in blue.

are rare, but the letter P or the word *Pinxton* occasionally occur, usually accompanied by a pattern number.

On leaving Pinxton Billingsley decorated china for a year at Mansfield, whence he moved to Torksey, pursuing the same occupation there for about six years; and during this time he is reputed to have helped to start the little known factory of Wirksworth. In 1808 he went to Worcester and three years later to Coalport. Owing probably to financial embarrassments, he had adopted during his wanderings the alias Beeley or Bailey, and under this name he came to Nantgarw in 1811 with his son-in-law, Samuel Walker, to start the manufacture of glassy porcelain in this retired Welsh village a few miles north of Cardiff. He obtained monetary assistance from W. W. Young, the Swansea painter, but his ware proved so expensive to make that he soon had to appeal to the Government for help. Failing in this quarter he persuaded Dillwyn, the head of the Swansea potteries, to allow him to set up a kiln at the Cambrian works, where he made his porcelain for three years. His recipe, however, was superseded at Swansea by a more practicable composition, and Billingsley returned to Nantgarw in 1817. Two years later he was induced by Rose to come to Coalport where his ware was again tried without success, but he seems to have remained in this neighbourhood till his death in 1828.

Billingsley's porcelain, whether made at Nantgarw or Swansea (and perhaps we should add at Coalport) is marked with the word NANTGARW, or NANT-GARW, with or without a hyphen, and the initials C.W. (which

probably stand for China Works) usually impressed in the paste (fig. 193) ; it is remarkable for its soft, white, glassy appearance, though often marred by warping and blisters in the glaze. The decoration when locally applied, usually consisted of flowers, more or less naturalistically treated, and occasionally of fruit ; but the greater part was bought in the white by Mortlock and painted with more elaborate designs by London enamellers. From 1819–22 the Nantgarw works were carried on by Young, but little is known of the ware of this period.

Fig. 193.

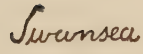


Fig. 194.

Fig. 195.

The first porcelain made at Swansea was that introduced by Billingsley in 1814, which was, as already stated, soon superseded by Dillwyn's recipe. The latter was based on Billingsley's ware, strengthened by the addition of steatite, and it is recognised by the greenish tint which it imparts to transmitted light. From this peculiarity it is sometimes known as "duck-egg" porcelain. The mark is the word SWANSEA in capitals or in cursive letters (fig. 194), with the addition of one or two tridents impressed to denote an attempted improvement in the paste (fig. 195). A third Swansea porcelain made by the new manager, Bevington, between 1818 and 1824, is distinguished by a peculiar dead white appearance of the glaze, the mark being the name of the place. Much of the Swansea porcelain is very beautifully painted with flowers (plate 47, fig. 3), in which Billingsley's influence is clearly

traceable, the best known artists being Pollard, who excelled in wild flowers, and Morris, a pupil of Billingsley. Besides these, Young copied flowers and plants in a marked naturalistic style, sometimes writing the botanical names under the pieces; and Thomas Baxter painted landscapes and figure subjects. Transfer-printing and lustred decoration, besides biscuit ornaments with applied flowers, etc., were also produced at the works. The manufacture of porcelain, however, was abandoned in 1824, though Pollard and Morris remained for some time at Swansea decorating the unfinished Swansea ware as well as porcelain obtained from Staffordshire and elsewhere. Between 1830 and 1840 Thomas Martin Randall made a glassy porcelain not unlike Billingsley's ware, at Madeley, near Coalport; it was chiefly decorated in the style of Old Sèvres and was distinguished by a fine turquoise blue ground-colour.

Staffordshire

The earliest porcelain factory in Staffordshire was that of Littler of Brownhills and Longton Hall (see p. 200). It closed about 1758, and though it is probable that among the many potters of the district there were always one or two enterprising persons experimenting with porcelain bodies, nothing definite can be recorded till 1781, when Champion's patent was bought by a Staffordshire company. This firm, whose headquarters was first at Tunstall and afterwards at the New Hall, Shelton, does not seem to have actually made true porcelain, but rather to have traded in

the china-stone and china-clay protected by Champion's patent. The New Hall porcelain is an artificial soft-paste of inferior quality, usually decorated with Chinese designs or slight floral patterns with ribbon borders in the Lowestoft style. The factory closed in 1825; the earliest mark was probably a cursive capital N incised, but later the name of the works was printed in red within a circle (fig. 196).

The development of the vast porcelain industry of the Potteries belongs rather to the nineteenth century, after the composition of the English bone porcelain had been definitely settled, and it is chiefly associated with the history of three great factories.

Davenport.—John Davenport first made porcelain at his works at Longport, by Burslem, in 1794 and the manufacture continued till 1887. The ware was pure and very translucent, and decorated in the prevailing style (plate 49, fig. 2), the mark being an anchor and the words DAVENPORT and LONGPORT singly or together (fig. 197).

Spode.—Josiah Spode, the younger, succeeded his father at the works at Stoke-upon-Trent in 1797, and shortly afterwards the manufacture of porcelain began. Spode improved his wares by the use of felspar, and he seems to have done more than any other potter to determine the most practical kind of porcelain-body; the use of frit was abandoned, the proper proportion of bone-ash finally settled, and the beautiful English bone-porcelain firmly established (see p. 180). Spode's porcelain was pure, translucent and mechanically perfect; but the decoration suffered from the degenerate taste of the time, though some of the

Spode patterns, particularly the "Japans," are decidedly pleasing. A fine blue and good gilding contributed largely to the rich effect of the best pieces. In 1833 the business was purchased by Alderman Copeland, and the firm is flourishing at the present day. The old mark was SPODE in Roman capitals or uncials, impressed or printed in blue and red, and generally accompanied by a pattern number.

Minton.—Thomas Minton, who engraved the willow-pattern at Caughley, started a factory at Stoke-upon-Trent in 1789, adding porcelain to his wares in 1796. Early Minton ware has little to distinguish it from that of Davenport and Spode except that it was at

Fig. 196.

Fig. 197.

Fig. 198.

first rather less translucent and that the decorations were rather more varied and original. The founder died in 1836, but the works are still flourishing. The earliest mark was a travesty of the crossed L's of Sèvres with the letter M between (fig. 198); later an ermine spot was used, perhaps not before 1851, and since 1861 the name MINTON has been impressed in the paste.

The early wares of these firms consist mainly of table services decorated in bright colours and gilding in the late Derby style, the effect often being gaudy and tasteless, though some of the patterns are bold, bright and pleasing; but the reputation of the great

Staffordshire factories is based on their productions since the general revival of the art in the middle of last century. Fine vases often in close imitation of old Sèvres, figures and groups in "Parian" biscuit, useful and ornamental wares of every kind have been made in profusion since about 1840; but the most beautiful of them all, M. Solon's delightful *pâte-sur-pâte* (modelled designs in white on coloured grounds), is of quite recent date, and it is a matter of general regret that M. Solon's exquisite plaques and vases are made no longer. The porcelain industry became very general in Staffordshire early in the nineteenth century, and many of the earthenware potters such as Neale & Co., Miles Mason, Shorthose & Heath, and Riley turned their attention to it. For eight or ten years, beginning about 1805, porcelain was made at the Wedgwood factory, Etruria; the ware, which chiefly consisted of table services decorated according to the fashion of the time, was marked, as a rule, with the name WEDGWOOD stencilled in red. A revival of the manufacture at Etruria took place in 1872.

It only remains to mention a few small factories of but slight importance. Of these the most considerable was the Swinton pottery, near Rotherham, Yorkshire, where porcelain was made from about 1820–42 under Brameld's direction. The factory was on the Rockingham estate of the Earl of Fitzwilliam, from whom it received financial help in 1826, taking the name Rockingham works and the right to use the Earl's crest, a griffin passant. The ware was a fine bone-porcelain of the modern type, mechanically

PLATE 49. PINXTON, ETC. (B.M.)

1. PINXTON CUP AND SAUCER. 2. DAVENPORT CUP AND SAUCER. 3. ROCKINGHAM PLATE. D. 7¼ IN.

perfect, but ungainly in shape, and decorated, as a rule, with over-elaborate painting and oppressive gilding. Modelled flowers, as at Derby and Coalport, were applied to the ornamental pieces; biscuit ware and figures were also made. The marks are the name of the firm, "Brameld & Co., Rockingham Works," in full or in part, with the griffin after 1826 (fig. 199).

Fig. 199.

The small factory of Church Gresley was started in 1795 by Sir Nigel Gresley close to Gresley Hall, in the parish of Burton-upon-Trent; it was sold to Nadin in 1800, eventually taken over by a company, and closed in 1808. The ware appears to have been of the artificial soft-paste kind, but the difficulties of firing never seem to have been entirely surmounted; and specimens are of excessive rarity.

The factory at Isleworth was founded by Joseph Shore, who is said to have come from Worcester. Assisted by Richard and William Goulding he made an artificial soft-paste porcelain not unlike inferior Worcester, from about 1760 to 1800.

There is reason to believe that a porcelain factory existed at Whitehaven in the early part of the nineteenth century, and a few examples of table ware of the usual kind are attributed to it on good traditional authority.

There is no definite record of porcelain made in Scotland before the nineteenth century, though London newspapers of 1755 and 1764 speak of London workmen going to Edinburgh to start the manufacture;

and it is possible that two tankards in the Edinburgh Museum of Science and Art may be results of this venture. They resemble inferior Chelsea ware in material and decoration, and bear the crest of Dalrymple with the name of the village of Over Hailes.

Irish porcelain is limited to the modern Belleek ware, which is chiefly of a thin, translucent body covered with a lustrous glaze resembling mother-of-pearl. The forms are commonly taken from shells; the trade mark contains the name of the works, a greyhound and other emblems. The name Donovan, Dublin, occurs on a few examples of an earlier period; he was not a manufacturer, but a decorator who procured porcelain from Staffordshire and elsewhere and painted it at his glass factory at Ring's End. He flourished about the year 1800.

CHAPTER XXIII

Values, Forgeries, etc.

THE most precious of the early English porcelains are Chelsea, Worcester of the best period (1763–83), and Bristol; next come Derby, Bow, Longton Hall and Plymouth; Lowestoft has lately come into high favour; and Liverpool, Caughley and New Hall command some attention. Of the nineteenth century wares those of Nantgarw and Swansea are first favourites, though the demand for early examples of the modern bone-china, such as was made at Coalport, Minton's, Davenport's, Spode's, Rockingham, etc., is increasing. With regard to values, any authentic specimen of soft-paste porcelain with the smallest pretension to decorative beauty will command a considerable price, while really fine pieces of a good period are only within reach of the longest purses. As much as two thousand pounds has been paid for a really fine Chelsea vase of the fourth period; a Worcester coffee-pot decorated with scale-blue ground and birds was recently sold by auction for six hundred and odd pounds; a hundred pounds has been paid for an exceptional cup and saucer of Bristol china; while twenty pounds is an ordinary price for a Chelsea

scent bottle or a good Nantgarw plate. On the other hand there is a great gulf fixed between the fine pieces and defective specimens or roughly decorated domestic wares, even though the latter may possess the magic virtue of having "been in the family for over a hundred years"! A few shillings will buy a blue and white Worcester cup and saucer of the baser sort, though it were made under Dr. Wall's directorate; and what would otherwise be a good piece loses cast at once if it be cracked or imperfect. It is essential for a really fine piece to belong to a good period, to be attractively decorated, to be in perfect condition and, of course, to be above suspicion.

The last qualification is by no means the easiest for the collector to make sure of; for the market is full of clever forgeries, some of which have been noted in past chapters. Re-decoration is perhaps the most insidious of these frauds; but a minute examination of the suspected piece will sometimes disclose traces of an earlier decoration which has been supplanted by richer colours. Moreover, it is hard to re-fire old china without leaving some tell-tale marks, and a slight blackening of the foot rim and sometimes a lustrous oily stain on the edge of the new colour will betray the cloven hoof. French and German imitations of Worcester, Bristol, and even Nantgarw and Lowestoft, are all too frequent, but a careful study of the paste and glaze of the originals will protect the collector in these cases; and pity is wasted on those who buy at ridiculously low prices German copies of Worcester scale-blue, with the square mark, it is true, but in obvious hard-paste porcelain. Forged marks,

especially those in enamel or gilt over the glaze, are met with every day, the Chelsea anchor, the Bristol cross and the Crown-Derby mark being most commonly sinned against. Sometimes the deceit is ridiculously clumsy, as when at a recent sale a cup and saucer appeared of Bristol shape and decoration but clearly not hard paste; there was the Bristol cross and a number sure enough under the cup, but turning the bottom of the saucer obliquely to the light one saw the modern Worcester mark faintly stamped in the paste. But perhaps the commonest frauds, and often the most difficult to detect, are the spurious figures, many of which are actually made from the old Chelsea and Derby moulds, sold and dispersed after 1848. The marks and decoration on these pieces are carefully imitated, and nothing but knowledge of the ware itself will save the collector from disaster.

The connoisseur is not made in a day, and in few things is a little knowledge more dangerous than in the fascinating quest of old china; it so often happens that the amateur knows just enough to make him an enthusiast, and too little to safeguard him from the many pitfalls that await him. Patient study is needed both of books and at the same time of authentic pieces; and though the tendency is for the best porcelain to find its way into private hands, the Londoner has only to go to the rich collections in his public museums to get a full and free education. Of these the Asiatic Saloon in the British Museum will provide the best general study of Oriental wares, while the Salting Collection in the Victoria and Albert Museum will give him a perpetual feast on the fine productions

of the K'ang-hsi period. Of continental porcelain the Franks collection, now at Bethnal Green, is the most compact and best arranged, though there are many fine examples at South Kensington, and the Wallace Collection, in Hertford House, contains an unrivalled series of Sèvres masterpieces. English porcelain as a whole can be best studied at the British and the Victoria and Albert Museums, though special collections of local wares will be seen at Worcester, Bristol, Liverpool, Derby and Cardiff.

General Index

Abe Omi, potter, 102
Acier, modeller, 122, 123
Æsculapius, staff of, mark, 121, 126
Æsop's fables on porcelain, 190
Aizu, pottery at, 106
Akaji-Kinga, 96, 97, 102
Alcora, pottery at, 177
Alfonso II, 171
Amakusa, 92
Ansbach, pottery at, 138
Antonibon, P., potter, 173
Ao-Kutani, 99, 101–103
AR, mark, 121, 126, 151
Arabic inscriptions, 21, 61
Aranjuez palace, 176
" Arcanists," 118, 134, 137, 165, 179, 202
Arhats, 50, 79, 95, 107
Aris's Birmingham Gazette, 200
Arita, potteries at, 82, 84–90
Arras, pottery at, 151
Arrow cylinders, 46
Art names, 81
Artemisia leaf, 69
Aster pattern, 31
Aubergine purple, 18, 27, 63, 96
Aue, kaolin of, 118
Augustus, the Strong, 86, 113, 117
Awaja Genemon, potter, 101
Awata, potteries at, 95
Axe, Chinese symbol, 69
" Azure put in press," 33

B, mark, 208
Bachelier, painter, 154
Bacon, John, sculptor, 186, 188, 193, 199
Baden, pottery at, 139
Baranowka, pottery at, 144
Barbeaux, à, pattern, 167
Barbin, potter, 150
Baroque style, 119
Barr, Flight and Barr, 202
Barrière de Reuilly pottery, 169
Bartolozzi, 206
Bat, emblem, 58
Bat-printing, 206
" Batavian " ware, 27, 47
Battersea, pottery at, 63, 179, 205
Baxter, Thomas, painter, 205
Bayer, J. C., potter, 142
Bayreuth, pottery at, 139
Beeley, *alias* Billingsley, 219
Belleek porcelain, 226
Belleville pottery, 169
Bemrose, W., 199
Bengraf, potter, 129, 133
Benten, Goddess of Love, 78
Bergdoll, potter, 132
Berlin porcelain, 121, 134, 135
Bethnal Green Museum, 230
Bevington, potter, 220
Beyer, J. C., potter, 132

Beyerlé, Baron J. L., 166
Billingsley, painter, 198, 205, 210, 218, 219, 220, 221
Biscuit porcelain, 6, 9, 31, 128, 133, 135, 147, 166, 167, 172, 174, 175, 194, 197, 212, 213, 221, 225
Bishamon, God of Military Glory, 78
Biwa, lake, 97
BL, mark, 167
Black, colour, 133
Blanc de Chine, 64
Bleu du roi, 125, 133, 153
Bloor, Robert, potter, 196, 197, 200
Blue and white porcelain, 9, 10, 20, 21, 29, 40, 58, 203
" Blue Tower " pottery, 142
Blue, under the glaze, 8
Boch, brothers, potters, 146
Bodhisattva, 92
Boermann, potter, 134
Böhm, potter, 134
Boileau, potter, 154
Boisette, pottery at, 169
Boizot, modeller, 155
Bone, Henry, enameller, 213
Bone ash, 180, 184, 197, 203, 222
Bone china, 180
Bone porcelain, 4, 222, 224
Bonicelli, potter, 176
Bordeaux, pottery at, 169
Bottengruber, W., painter, 140
Böttger, J. F., potter, 114, 117–119
Boucher, 154, 155, 181, 206
Bourbon, Charles, 175
Bourg-la-Reine, pottery at, 150
Bow porcelain, 178, 179, 182, 184, 190, 191, 196, 213, 215, 216, 227
Bowcocke, John, 188
Boyle, potter, 196
BR, mark, 150
Brameld, potter, 224, 225
Brancas-Lauraguais, Comte de, 167
Brandenstein pattern, 122
Breslau, decorators at, 140
Briand, Thomas, modeller, 213
Brinckmann, Dr. J., 122
Bristol Museum, 230
Bristol, porcelain, 180, 211, 212, 227, 228, 229
Bristoll, mark, 214
Britain, F., potter, 214
Britain, John, potter, 213
Britain, R., potter, 214
Britannia, figure of, 186
British Museum, 19, 172, 185, 186, 212, 214, 229, 230
Brodel, potter, 174
Brogniart, 155, 156, 157
Bronze colour, 27
Bronze patterns, 31, 44, 45, 48
" Broseley Blue Dragon " pattern, 209
Browne, R., potter, 216
Bruchberg, pottery at, 138
Brühl, Count, 122, 124
Brussels porcelain, 147
Buddhism, 50
Buen Retiro, pottery at, 175, 176
Buffon, 52
Burton, W., 38, 186
Busch, Canon A. O. E., decorator, 141
Bushell, Dr., 26, 38, 96
Butsuyu, 97

Cadogan teapots, 27
Caen, pottery at, 170
Café au lait glaze, 27
Cambrian works, 219
Canton, 12, 32, 35, 60–63, 185

Capo-di-Monte porcelain, 139, 173, 175, 176
Cardiff Museum, 230
Cassel, potteries at, 137
Cassius, purple of, 10
Caughley porcelain, 208, 209, 210, 223, 227
Celadon, 7, 33, 41, 87, 88, 94, 107, 109, 110
Ceylon, 22
CH, mark, 169
Chaffers, R., potter, 215
Cha-ire, 77
Ch'ai yao, 15
Cha-jin, 74, 94
Chamberlain, Humphrey, painter, 208
Chamberlain, Robert, potter, 208
Chambrelans, 139, 140, 157, 183
Champion, Richard, potter, 211, 212, 213, 214, 221, 222
Chang, brothers, potters, 17
Chang, the Twelve, 55
Chang Kuo Lao, 50
Chanon, H. F., potter, 169
Cha-no-yu, 74, 95, 107
Chantilly porcelain, 149, 150, 152, 189
Charlotte, Queen, bust of, 205
Cha-wan, 77
Ch'a-yeh-mo, 39
Chelsea porcelain, 3, 4, 64, 179, 185, 187, 188, 196, 204, 210, 212, 227, 229
" Chelsea toys," 194
Chên Tsung, Emperor, 11
Ch'êng-hua period, 20, 69
Chêng-tê period, 20, 22
Chia-ching period, 21, 22, 42, 46, 58
Chicanneau, potter, 149
" Chicken-skin " glaze, 6
" Chicken wine-cups," 20, 58
Ch'ien-lung period, 14, 34, 36–42, 46
Ch'ien-lung, poem of, 58
Ch'ih-lung, archaic dragon, 51
Chi-hung, 20, 37
Ch'i-lin, 52
China stone and china clay, 74, 222
Chinese children, 78, 85, 92, 100
Chinese porcelain decorated in Europe, 63, 140, 194, 217
Ch'ing dynasty, 24–43
Ching-tê-chên, 11, 12, 16, 25, 32, 43
Ch'ing tz'u, 16
Choisy-le-Roi, pottery at, 170
Chou tan Ch'uan, potter, 16
Christian, P., potter, 215
Christians in China, 33
Chrome-green, 157
Chrysanthemo-pœonienne, 86, 119, 204
Chrysanthemum, 53, 79, 80, 87
Chün-chou, pottery at, 17, 18, 35, 37
Chung-li Ch'üan, 50
Church Gresley, pottery at, 225
Cipriani, 206
Cirou, C., potter, 149
Clair de lune colour, 15, 18, 19, 26, 34, 109
Clance, potter, 134
" Claret " colour, 193, 195
Clarke, potter, 196
Clarus, potter, 129
Clifton, potter, 178
Clignancourt, pottery at, 168
Clive, Kitty, figure of, 186
Clodion, modeller, 155
Cloisonné blue, 35
Club-shaped vases, 45
Coalbrookdale, 210
Coalport, pottery at, 156, 209, 210, 219, 225, 227
Cobalt blue, 7, 104

Cochin-china, 94
Coke, W., potter, 218
Coloured glazes, 7
Comb pattern, 91
Confucius, 48, 49, 53
Conway, Marshal, figure of, 193
Copeland, potter, 223
Copenhagen porcelain, 142, 143
Cookworthy & Co., 211
Cookworthy, William, chemist, 211, 214
Copper, oxide of, 7, 37
Coral red, 28
Corean potters, 83, 84, 90, 91, 109, 110
Corean wares, 74, 109, 110
Cornflower pattern, 167, 168, 218
Cox, Charles, 189
Cozzi, G., 172
CP, mark, 168
Crackle glaze, 8, 16, 22, 38
Craft, Thomas, painter, 185
Cretté, L., potter, 147
Cries of Paris, 122
" Crinoline " figures, 125
Crossed swords, mark, 120, 125, 126, 145, 208, 213, 223
Crown Derby porcelain, 197, 200, 229
Crowther, J., potter, 184
Crowther, Robert, 185
Crucifixion plates, 33
Crusaders, 112
" Cucumber green " glaze, 39
Cumberland, Duke of, 179, 189, 190
Custine, Comte de, 166
Cutts, potter, 218
Cyclical dates, 68, 69
Cyfflé, modeller, 166

Daikoku, God of Riches, 78
Damm, pottery at, 130
Danhofer, painter, 130, 132
Date-marks, Chinese, 65–69
Dates, Chinese, 13
Dauphin, the, 170
Davenport, J., potter, 222, 223, 227
Davis, W., potter, 202
De la Courtille pottery, 168
de Moll, potter, 145
de Villiers, potter, 169
" Dead-leaf " colour, 23, 27
Delft, 114, 117
Demi grand feu, couleurs de, 10, 22, 23, 63
Derby Museum, 230
Derby porcelain, 125, 156, 179, 184, 188, 189, 195, 209, 225
Derby-Chelsea porcelain, 194, 197, 198, 200
" Derby Japan " patterns, 182, 198, 208
Deruelle, P., potter, 168
Deshima, 85
Desoches, modeller, 133
Dietrich, C. W. E., potter, 125
Dihl, potter, 169
Dillwyn, potter, 219, 220
Doccia, pottery at, 173, 175
Dohachi, potter, 94, 98
Donaldson, painter, 194, 205
Donovan, painter, 226
Dontil, painter, 205
Dragons, 21, 39, 47, 51, 58, 79, 93
Dresden, 3, 113, 117–127
Dresden collection, the, 86, 119
Du Paquier, potter, 128
Dubarry, Mme., 154, 155
Dubois, brothers, potters, 152
" Duck-egg " porcelain, 220
Duesbury and Heath, 189
Duesbury, W., potter, 184, 189, 194–197, 199, 200
Dulong pattern, 122

Duplessis, goldsmith, 154
Duru, sculptor, 155
Dutch delft, 61, 114, 117
Dutch East India Company, 32, 60, 61, 63, 74, 85, 112
Duvivier, painter, 147, 205
DV, mark, 150
Dwight, potter, 178
Dyaks of Borneo, 61

Earthenware, 1, 63, 73, 117
East India Company, English, 61
EB, mark, 147
Eberlein, modeller, 123
Edinburgh Museum of Science and Arts, 226
Edinburgh, pottery near, 225
" Eel-skin " yellow, 26
" Egg-shell " porcelain, 6, 19, 23, 35, 40, 41, 88, 93, 106, 109, 203
Egyptian " porcelain," 1
Eight Happy Omens, 55, 72
Eight Immortals, 50, 57, 58
Eight Musical Instruments, 55
Eight Precious Things, 57
Eiraku, 19, 81, 95–98, 102
Elbogen, pottery at, 139
Empire style, 143
Enamel colours on the glaze, 10, 47, 84
Engraving on porcelain, 6, 19, 22, 64
Etching, with a diamond point, 141
Etiolles, pottery at, 166
Etruria, pottery at, 224
E-tsuke, 107
Export wares, Chinese, 60–64

Falconet, sculptor, 154, 155
Famille jaune, 28
Famille noire, 28
Famille rose, 10, 29, 34, 35, 40, 41, 62
Famille verte, 10, 21, 28, 29, 63, 157
Faubourg St. Lazare pottery, 167, 168
Fauquez, potter, 170
Feilner, potter, 133
Fên ting, 16, 27, 31
Fêng huang, 51
Fenn, 206
Ferdinand of Naples, 175, 176
Ferrara porcelain, 114, 171
Figures, 123, 124, 144, 181
" Fire-fly " porcelain, 109
Fischer, family, potters, 139
Fish bowls, Chinese, 46
Five colours, the, 10, 21, 27, 36
Flambé ware, 8, 18, 33, 37, 38, 109
Flight and Barr, 202, 205, 206
Flight, J. and J., 202
Florence, pottery at, 114, 171
Fogo, C. C., painter, 205
Fontebasso, 174
Forgeries, 156–158, 228
Fournier, L., potter, 142
Fox, 52
Frankenthal porcelain, 130, 132, 133, 165
Franks' collection, 133, 139, 173, 230
Frederick the Great, 134, 135, 147
Frit, 3, 153, 171, 179, 180, 190, 203, 216, 222
Frye, Thomas, potter, 184, 185, 187, 188, 208
Frylner, potter, 132
Fu, 49, 58, 69, 72
Fu Hsing, 49
Fuchien, 12, 45, 63, 64, 109
Fulda porcelain, 138
Fujiyama, 79, 106
Fukagawa, potter, 89

Fuku, 103
Fukurokujiu, God of Longevity, 78
Fungus, 53, 72
Furo, 76, 95
Fürstenberg porcelain, 133, 134

Gainsborough, 206
Gardner, potter, 144
Garnitures de cheminée, 47
Garudas, 47, 51
Genelli, modeller, 135
George III, 176, 205
Gerault, potter, 166
Gerverot, potter, 134
Gilding, 35, 90, 91, 107, 128, 133, 144, 151, 153, 157, 167, 172, 182, 193, 204, 218, 223
Giles, decorator, 204
Gillis, modeller, 147
Ginger-jars, 30
Ginori, Marchese C., 173
Gioanetti, Dr., 174
Glaser, J. C., 133, 139
Glossy black, 28
"Goat and Bee" pattern, 189
Göltz, potter, 129
Gojo-zaka, potteries at, 94
Gombroon ware, 7, 61, 111
Gorodayu Go-Shonzui, 82, 83
Gorosuke, potter, 98
Gosu, 75, 92, 104
Gosuke, painter, 106
Gotha, pottery at, 136, 137
Goto Saijiro, potter, 99
Gotzkowski, J. E., potter, 134, 135
Gotzkowsky pattern, 123
Goulding, R. & W., potters, 225
Gouyn, Charles, potter, 189
Grainger, Thomas, potter, 208
Granby, Marquis of, figure of, 186, 205
Grand feu, couleurs de, 9, 22
Grassi, A., modeller, 128
Gravant, potter, 152, 153
Graviata porcelain, 43
Greek "porcelain," 1
Green, colour, 22, 24, 25, 28
Green, printer, 215
Green, Valentine, engraver, 206
Greenwich, pottery at, 179
Greiner, G., potter, 136
Grieninger, potter, 135
Gricci, modeller, 177
Gros bleu, 187, 193, 195, 204
Grossbreitenbach, pottery at, 136, 137
"Ground vases," 47
Grünbüchel, M. von, potter, 128
Guerhard, potter, 169
Gusi, V., potter, 166
Guy, potter, 169

Hachiroe ware, 102
Hall marks, Chinese, 71, 72, 80
Han dynasty, 48
Han Hsiang Tzu, 50
Hana-ike, 77
Hancock, Robert, engraver, 205, 206, 209
Hancock, Samson, 197, 200
Hang-chou, pottery at, 15
Hannong, A. H., 132
Hannong, B., potter, 165
Hannong, C. F., potter, 165
Hannong, J. A., 132, 133
Hannong, P. A., potter, 165, 166, 168, 170, 174
Hao Shih-chiu, potter, 23
Hard-paste, 2, 3
Hartel, J. P., potter, 130
Harunori, 96
Hashimoto Yasubei, potter, 101
Haslem, 199

Hawthorn pattern, 28, 30, 82
HD, mark, 138
Helbig, potter, 125
Hellot, chemist, 152, 154
Herculaneum works, 215
Heidegger, potter, 145
Herend, pottery at, 139, 175
Herold, J. G., potter, 119, 120
Hertford House collection, 230
Hess, G. F., painter, 130
Hetsch, potter, 143
Hewelche, potter, 172
Heyleyn, E., potter, 184
Higashijima Tokuemon, 84
Higuchi, potter, 108
Himeji, pottery at, 106
Hippisley collection, 42
Hirado porcelain, 87, 91–93, 108
Hisatani Yojibei, 88
Hizen wares, 82–93, 101, 104, 107
Ho Hsien Ku, 50
Ho Ho Erh Hsien, twin Genii, 49
Höchst porcelain, 129, 130
Hoho, phœnix, 79
Holdship, R., 197, 207
Ho-shang, 50, 78
Hotei, God of Contentment, 50, 78,
Housel, potter, 169
Hozen, 81, 95, 96
Hsi Wang Mu, Queen of the Genii, 49
Hsien-fêng period, 43, 68
Hsing-chou porcelain, 14
Hsüan-tê period, 19, 20, 21, 23, 25, 41, 69
Huet, 122
Hundred Antiques, 57
" Hundred flowers " decoration, 41
Hungary, 64, 139
Hung-chih period, 20
Hunger, C. K., potter, 128, 172
Hu-p'i, 27

Igo, pottery at, 106
Iida Hachiroemon, potter, 102
Imari wares, 29, 61, 74, 76, 86, 88, 89, 198
Imitations, 63, 64, 139, 156, 157
Imperial porcelain, 39, 42, 58, 68
Incense-boxes, 77, 95
Incense-burners, 77
India, 22, 48, 50, 61, 110
" India china," 62, 110
Indianische Blumen, 119
" Ink-black," colour, 36
Inscriptions, 58
Isleworth, pottery at, 225
Italian porcelain, 171
Izumi yama, 75, 83
Izumo, pottery at, 106

Jade, 38
" Japan patterns," 182, 223
Japanese porcelain, 36, 73–111
Jawamoto Jihei, modeller, 104
Jesuit china, 62
Jesuits, 11, 32
Ji-egu, 104
" Joss-sticks," 45, 51
Juan ts'ai, 35
Ju-chou porcelain, 15
Jucht, painter, 139
Jüchzer, modeller, 126
Jurojin, 78

Kaga wares, 91, 97–104, 106, 107, 109
Kaga-yaki, 104
Kahin Shiriu, 81, 96
Kai-raku-en, 96, 98

Kakiemon, 84, 85, 91, 115, 119, 127, 149, 181, 187, 204
Kamé, 79
Kameyama, pottery at, 90
Kanda Sobei, potter, 107
Kändler, J. J., modeller, 120, 122, 123
K'ang-hsi period, 5, 10, 14, 22, 24–33, 53, 108, 230
Kaolin, 2, 33, 75, 118, 131, 134, 136, 155, 169, 171, 180, 211
Karako, 78, 92, 93, 95, 100
Kara-shishi, 79, 86, 93
Karl Theodor, 130, 133
Kaseyama, pottery at, 96, 98
Kato, potter, 108
Kato Tamikichi, potter, 104
Kaufmann, Angelica, 206
Kawamoto Hansuke, potter, 104
Kean, Michael, potter, 196, 200
Kelsterbach, pottery at, 138
Kenzan, potter, 94
Keys, E., modeller, 199
Keys, S., 199
Kiku-mon, 79
King Street, Derby, pottery at, 196, 200
" Kingfisher " blue, 27
Kinran-de, 96
Kioto wares, 73, 94–98, 108
Kiri-mon, 80
Kirin, 79, 86
Kirschwer, painter, 132
Kitei, potter, 98
Klipfel, potter, 134
" Klobbered " ware, 63
Kloster Veilsdorf, pottery at, 136, 137
Knife-handles, 123, 150
Ko Ming hsiang, potter, 70
Ko-kutani, 100, 101
Kochi-yaki, 94, 95, 96
Kogo, 77
Koi, fish, 79
Komatsu, pottery at, 101
Koransha, the, 89
Koro, 77
Korrodi, potter, 145
Korsec, pottery at, 144
Koto porcelain, 97
" Kronenburg " porcelain, 131
Ku Yueh Hsüan, potter, 41, 42, 72
Kuan yao, 15, 17
Kuan Yin, 12, 50, 64
Kuan yü, war god, 49
Kuang yao, 35
Kuang-hsü period, 43
Kuangtung ware, 12
Kublai Khan, 18
K'uei Hsing, God of Literature, 49
Kushi-de, 91
Kutani porcelain, 99–104
Kuzumi Morikage, artist, 100
Kylin, 51, 64, 79
Kyomizu, potteries at, 94

L, mark, 168
" L'Amour," design, 206
La Massellerie, potter, 147
La Rue, modeller, 155
Lacework ornament, 41, 125, 194
Lacquer, 39, 88
Lambeth, pottery at, 179
Lamoninary, potter, 170
Lan Ts'ai-ho, 50
Lanfrey, F., potter, 166
Lange lijsen, 53
Langen, von, 133
Lang T'ing-tso, potter, 24, 25
Lang yao, 24, 25
Lao Tzŭ, 48, 49, 53
Laquée burgautée, porcelaine, 39
Lassia, potter, 168
LB, mark, 146

Le Nove, pottery at, 173
Le Rat, 206
Leclerc, modeller, 155
Lecreux, N., modeller, 147
Leichner, potter, 146
Leithner, J., potter, 128
Lemaire, potter, 169, 170
Lemire, modeller, 166
Lemon-yellow colour, 35, 43
Leperre-Durot, potter, 170
Li T'ai-po, poet, 53
Li T'ieh-Kuai, 50
Lille, pottery at, 149, 170
Limbach, pottery at, 136, 137
Limehouse, pottery at, 179
Limoges, potteries at, 169
Ling-chih, fungus, 53
Lions, Chinese, 45, 52, 58, 64, 79
" Liquid dawn " glaze, 23, 108
Liston, figure of, 200
Littler, William, potter, 200, 201, 221
" Liver " mark, 215
Liverpool Museum, 230
Liverpool porcelain, 180, 182, 215
Locker, potter, 197
Locré, J. B., potter, 168
Lohan, 50
Longevity, 49, 53, 56, 57, 72, 78, 79
Longfellow, 11
Longport, pottery at, 222
Longton Hall, pottery at, 196, 200, 221, 227
Lotus, 53, 72
Louis XV, 152, 154, 155
Louis Philippe, 170
Löwenfinck, painter, 129
Lowestoft porcelain, 62, 187, 216, 222, 227, 228
Lowry's glass-house, pottery at, 214
Lu, 49, 72
Lu Hsing, 49
Lü Tung-pin, 50
Ludwigsburg porcelain, 131, 132, 166
Lung, dragon, 51
Lung-ch'ing period, 21
Lung-ch'üan-hsien, pottery at, 16, 33
Luplau, modeller, 133, 142, 143
Luxemburg, pottery at, 146
Lyes, potter, 202

Macheleid, chemist, 136
Macquer, chemist, 155
Madeley, pottery at, 156, 218, 221
Madrid, pottery at, 175, 176, 177
Maeda Toshiharu, 99, 101
Magnesia, silicate of, 174, 177
Magnolia pattern, 31
Malhorn, modeller, 142
Mandarin ducks, 54
" Mandarin " vases, 40
Manganese, 7, 28, 75
Mansfield, pottery at, 219
" Manufacture de Porcelain Allemande," 168
Manufacture du Prince de Galles, 169
Marco Polo, 112
Marcolini, Count C., 125
Marie-Antoinette, 168
Marieberg porcelain, 143
Marks, 80, 104, 182, 157–164
Marks, Chinese, 68–72
Marseilles pattern, 122, 123
Marseilles porcelain, 166
Martabani, 17
Maruyama-yaki, 105
Mason, Miles, potter, 224
Massault, painter, 130
Mathei, modeller, 123
Mathieu, painter, 154
Matsumoto Kikusaburo, potter, 101

Maubrée, potter, 145
Mayer, potter, 134, 147
" Mazarin " blue, 26, 28, 192, 193
Medici porcelain, 172
Mei jên, 53
Meissen porcelain, 41, 64, 114–128, 129, 132, 141, 143, 150, 152, 179, 189, 212
Meissene Blumen, 121
Melchior, J. P., modeller, 129, 130
Mennecy porcelain, 143, 150, 152, 179, 189
Merault, painter, 144
Metzsch, painter, 139
Michihei, potter, 105
Midzu-sashi, 76
Mi-ho, potter, 88
Mikawachi, pottery at, 88, 91–93
Mills, painter, 205
Ming dynasty, 4, 10, 14, 19, 22, 23, 28, 45, 53, 94
Mino porcelain, 106, 107
Minton, T., potter, 156, 209, 223, 227
" Mirror black " glaze, 26
Miyagawa Shozan, potter, 108
Mohammedan blue, 19, 20, 21, 48, 83
Mokubei, potter, 94, 95
M : OL, mark, 145
Monkey orchestra, 122
Monkhouse, C., 29
Monnier, potter, 166
" Moons," in porcelain body, 192
Mori Chikara, potter, 93
Morimoto Sukezaemon, potter, 98
Morris, painter, 221
Mortlock, dealer, 220
" Mosaic " pattern, 121, 192
Moscow, potteries at, 144
Moser sculptor, 188
Mother-of-pearl, inlaid, 39
Moulds, 229
MP, mark, 167
Mu Wang, Emperor, 58
Muffle kiln, 22, 35
" Mules' liver and horses' lung " glaze, 18
Müller, potter, 142
Mumé, 79
Munich, decorators at, 131
" Mustard yellow " glaze, 39
" Music Lesson," the, 193

N, mark, 222
Nabeshima porcelain, 90–92, 105, 107
Nadin, potter, 225
Nâgas, 47, 51
Nagasaki, 60, 85
" Nagasaki ware," 85
Nagato, potteries in, 106
Namako, 12
Nan-king porcelain, 62
Nan ting, 16
Nantgarw, pottery at, 210, 218, 219, 220, 227, 228
Naples porcelain, 175, 176
Nashimura Zengoro, 95
Nast, potter, 169
Neale & Co., potters, 224
Nengo, 80
" New Canton," 185
New Hall, pottery at, 221, 222, 227
Neudeck, 130
Niderwiller porcelain, 166
Niedermayer, potter, 129
Nien hao, 69, 70, 81
Nien Hsi-yao, potter, 34, 36
Nien yao, 34
Niewe Amstel pottery at, 146
Ninsei, potter, 94, 97
Nishiki-de, 86
Nonne, potter, 136

" Nurse," the, Chelsea figure, 190
Nymphenburg porcelain, 130, 131
Nyon, pottery at, 145.

Oeil-de-perdrix pattern, 154
" Old Japan " style, 187, 190
Okawachi porcelain, 90, 91
Okura, potter, 103
Omuro, pottery at, 97
O'Neale, painter, 194, 205
" Onion pattern," 122
Oniwa-yaki, 96
Open-work ornament, 22
" Orange-peel " glaze, 6
Orleans porcelain, 166
Ota, potteries at, 98, 108
Otoko-yama, pottery at, 98
Otsu, pottery at, 97
Oude Amstel, pottery at, 145
Oude Loosdrecht, pottery at, 145
Oudry, sculptor, 155
Ogata Kichisaburo, potter, 95

Pa kua, 55, 72
Pa Chi-hsiang, 55
Pa Hsien, 50, 72
Pai tz'u, 64
Pajou, modeller, 155
Parian ware, 198, 224
Paris, potteries at, 64, 165, 166–169
" Partridge " pattern, 187
Passau earth, 133, 134
Pâte-sur-pâte, 6, 156, 224
Pâte tendre, 156
Paul, N., potter, 137, 138
PC G, mark, 168
Peach, 72
" Peach bloom " glaze, 26
" Peacock green," 27
Pegg, painter, 198
Peking, 18, 63
" Peking " bowls, 43
Peking spaniel, 52
Pellevé, potter, 167
P'êng Chün Pao, potter, 16
Pennington, Seth, potter, 215
Peony, 53, 79
Père d'Entrecolles, 11, 32, 33, 37
Perl, Georg, gilder, 128
Persia, 19, 22, 48, 58, 61, 110, 111
Persian porcelain, 7, 110, 111
Peterinck, F. J., potter, 146, 147
Petit feu, 22, 35
Petit, J., potter, 169
Petuntse, 2, 33, 75, 180, 211
Pfalzer, potter, 139
Phœnixes, 47, 51
Phra Roang, 110
Pien chou porcelain, 15
Piercing *à jour*, 7, 64
Pillement, engraver, 206
Pillows, porcelain, 45, 46
" Pin-holes " in glaze, 213
Pinxton, pottery at, 218, 219
Pirkenhammer, pottery at, 139
Pitt, W., figures of, 193, 205
Place, Francis, potter, 178
Plymouth porcelain, 180, 211, 212, 213, 227
Po ku, 57
Podmore, potter, 202
Pœonia Moutan, 53
Pollard, painter, 221
Pollich, modeller, 123
Pompadour, Mme. de, 154
Pompadour red, 205
Pont aux Choux pottery, 169
Popoff, A., potter, 144
Poppelsdorf, pottery at, 139
Porcelaine à la reine, 168
Porcelain, true and artificial, 2, 3
Portici, palace at, 175, 176
Portugal, pottery in, 176

Portuguese traders, 60, 85, 112
Poterat, potter, 114, 148
Potter, potter, 150, 169
Potters' names, marks, 64, 70
Preussler, painter, 141
Prunus pattern, 30, 51, 53
Punet, modeller, 123
Pustelli, modeller, 132

Quail pattern, 42

Rakan, 79
Randall, T. M., 156, 221
Rauenstein, pottery at, 136, 137
Réaumur, chemist, 114
Re-decoration, 228
" Regent " porcelain, 208
Reichard, potter, 134
Reid & Co., 215
Reidel, painter, 132
Rhinoceros horn cups, 44, 64
" Rice grain " ornament, 7, 41, 108, 111
Riess, K., modeller, 129
Riley, potter, 224
Ringler, J. J., potter, 130, 131
Ring's End, glass factory at, 226
Riô, dragon, 79
Risampei, potter, 83
Rishi, 92, 95
Rockingham, pottery at, 27, 224, 225, 227
Rococo style, 115, 120, 122, 125, 134, 142, 181, 193
Rokubei, potter, 94, 98
Rokubei Seisai, potter, 98
Robert, J., potter, 166
Robillard, potter, 145
" Robin's egg " glaze, 35
Rome, pottery at, 175
" Rose Dubarry," 154
Rose, John, potter, 208
" Rose Pompadour " colour, 154, 193
Ross, J., engraver, 206
Rotteberg, potter, 136, 137
Rouen porcelain, 114, 148
Roubiliac, sculptor, 193
" Ruby back " plates, 36
Rudolstadt, pottery at, 136, 137
Rue de Bondy pottery, 169
Rue de Crussol pottery, 169
Rue de la Roquette pottery, 168
Rue de Popincourt pottery, 169
Rue de Reuilly pottery, 168
Rue du Petit Carrousel pottery, 168
Rue Thiroux pottery, 168
Ruri, 105
Russian porcelain, 144, 145
Russinger, modeller, 129
Russinger, potter, 168

Sacrificial red, 20, 21, 26
Sadler, printer, 215
St. Cloud porcelain, 64, 148, 149, 179, 189, 190
St. Petersburg, pottery at, 144
St. Yrieix, Kaolin of, 155
Saladin, 112
Salopian porcelain, 209
Sälzerode, pottery at, 136, 137
San shê, 45
San ts'ai, 9, 10, 21
Sanda, potteries at, 107
Sang de bœuf red, 25, 26
Sapphire blue, 39
Satsuma pottery, 73
Sawan-Kalok, potteries at, 110
" Scale-blue," 205, 227, 228
Sceaux, pottery at, 150
Scent-bottles, 123, 155, 191, 194

Schadow, modeller, 135
Schubert, modeller, 133
Schlaggenwald, pottery at, 139
Schlegel, painter, 142
Schnorrische weisse Erde, 118
Scholar's implements, Chinese, 45
Scotland, potteries in, 225
Seals, 81
Seal characters, 70
Sei, 98
Seifu, potter, 108
Seifu Yohei, potter, 98
Seiji, 17
Seiji-sha, the, 89
Sepia, colour, 36
Seto porcelain, 104–106
Seto-mono, 104
Seto-suke-yaki, 105
Setsu, potteries at, 97
Seven borders, plates with, 40
Seven gems, 56, 72
Seven Worthies of the Bamboo Grove, 53
Sèvres porcelain, 115, 132, 134, 139, 146, 149–164, 208, 210, 221, 230
Shih Tsung, Emperor, 15
Shore, J., potter, 225
Shorthose & Heath, potters, 224
Shou, 49, 54, 57, 72
Shou Lao, 49, 78
Shozan, potter, 108
Shuhei, potter, 95
Shun-chih period, 24
Siamese porcelain, 110
Silvering, 35
Sizaburo, potter, 97
Slip decoration, 8, 19, 33
" Snake skin " green, 26
Snuff-bottles, 25, 32, 41, 46
Snuff-boxes, 123, 150, 155
Soap-stone, 32, 203
" Soapy rock," 197
Soft paste, 2, 3, 4, 16, 31, 32 152, 153, 155
Solon, M., 6, 156, 224
Sorgenthal, Baron K. von, 128, 129
Sosendo, potter, 105
Soufflé glaze, 6, 34
Souroux, potter, 168
Spain, potteries in, 176
Spengler, modeller, 199
Spengler, potter, 145
Sperl, the widow, 139
Spode, potter, 180, 220, 223, 227
" Sprigged " pattern, 190
Sprimont, N., potter, 189, 191, 194
" Spur-marks," 76
Ssu Ch'uan, waterfalls, 58
Staffordshire porcelain, 221
Steatite, 32, 180, 197, 203, 220
Steinkopf, painter, 132
Stephan, modeller, 199
Stephens, W., painter, 213
Stepney, pottery at, 179
Stevenson, Sharpe & Co., 197, 200
Stoke-upon-Trent, 105, 156, 180, 222, 223
Stölzel, S., potter, 128
Stoneware, 2, 73, 83, 101, 117, 200
Stork, 53
Strasburg porcelain, 165, 166, 174
Stratford, pottery at, 179
Sung dynasty, 4, 10, 11, 15, 18, 34
Sung-do, potteries at, 110
Suruga basket work, 106
Swansea, pottery at, 210, 218, 219, 220, 227
Svastika, 56, 64, 72
Swedish porcelain, 143
Swinton, pottery near, 224
Swiss porcelain, 145

Syntax, Dr., figures of, 199

Tai, fish, 79
Taiko Hideyoshi, 83
Tai-ping rebellion, 43
Tajimi porcelain, 106
Takemoto, potter, 108
T'ang dynasty, 1, 10, 14, 46
T'ang Ying, potter, 36, 42
T'ao Yuan-ming, 53
Taoism, 49, 56
Tao-Kuang period, 42, 46
T'ao-tieh, 31, 49
Ta-yi, pottery at, 15
Tea, 46
" Tea Party," the, 205
Tea-bowls, 77
Tea-clubs, Japanese, 74
Tea-cups, 19, 46
" Tea-dust " glaze, 39
Tea-jar, 77
Tea-pots, 46
Tebo, modeller, 213
Tê-hua, 12, 64
Temple of Heaven blue, 44
" Teutschen Blumen," 119
The Hague, pottery at, 146
Thomas, F., potter, 194
Thomason, potter, 196
Three colours, the, 9, 21, 27
Thun-Klosterle, pottery at, 139
Thuringia, potteries in, 135–137
Ti p'ing, 47
" Tiger skin " glaze, 27
Tin, in glaze, 149
Ting chou, pottery at, 16, 109
Ting yao, 16, 48
To, modeller's signature, 213
Toad, 52
Tokin-ken, 97
Tokio, decorators at, 105–107
Tokugawa badge, 80
Tonda Teikichi, potter, 101
Torksey, pottery at, 219
Tortoise, 53, 79
Tournay porcelain, 146, 147
Transfer-printing, 63,182, 205, 209, 213, 215, 221
Trapnell collection, 214
Treviso, pottery at, 174
Trou, H., potter, 149
Ts'ang Ying-hsüan, potter, 26, 27
Ts'ang yao, 26
Ts'ao Kuo-ch'iu, 50
Tschirnhaus, chemist, 117
Tsugi, potter, 89
Tsukabani, potter, 103
Tu, poet, 15
T'u ting, 16
T'ung-chih period, 43
Tunstall, pottery at, 221
" *Türken Copgen*," 122
Turner, T., engraver, 206, 208, 209
t'zu, 2
Tzu chin glaze, 27, 39, 63, 103, 120

Underglaze colours, 9
Unicorn, 52
Usinger, painter, 130

V, mark, 172
V. and A. Museum, 172, 193, 229, 230
Valenciennes, pottery at, 170
Vanloo, 154
Venice, potteries at, 114, 171, 172
Vermonet, potter, 170
Verneuille, potter, 169
Vestris, Madame, 200
Vezzi, F., potter, 172
Vicenza clay, 172
Vienna porcelain, 128, 129, 132
Vincennes porcelain, 151–153, 165, 170
Vinovo, pottery at, 174, 177

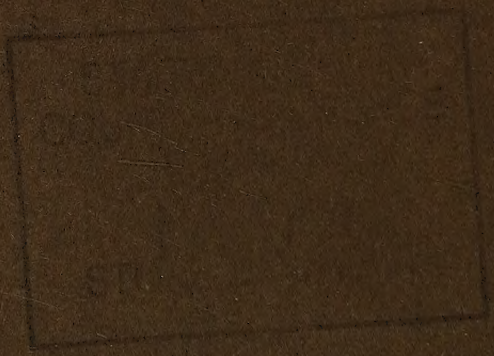
Virgin, the, 12, 51
Vista Alegre, pottery at, 177
VL, mark, 170
Volkstedt, pottery at, 136
Volpato, G., potter, 175
VV, mark, 169

Wackenfeld, potter, 165
Wagenar, Sieur, 85
Wakasugi, pottery at, 101
Walker, S., potter, 210, 219
Wall, Dr., potter, 202, 228
Wallendorf, pottery at, 136, 137
Wan-li period, 21, 35, 46
Wandhelein, C., potter, 173
Watteau, 121, 123, 181, 191, 204, 206
Wazen, potter, 97, 102
Weatherby, potter, 184
Wedgwood, 136, 155, 176, 188, 213, 224
Weesp, pottery at, 145
Wegeli, W. C., 134
Whitehaven, pottery at, 225
Willman, painter, 205
Willow pattern, 54, 209
Wilkes, John, figure of, 62, 193
Wirksworth, pottery at, 219
Withers, painter, 198
Wohlfahrt, painter, 130
Woodward, figure of, 186
Worcester Museum, 230
Worcester porcelain, 63, 179, 180, 182, 187, 188, 202, 212, 215, 216, 217, 219, 225, 227–229
" Wreathing," 211
Wu Kung, 44
Wu San-kuei, rebellion of, 25
Wu shê, 47
Wu ts'ai, 10, 21, 28

Yaki, 86
Yamashiro Mura, pottery at, 102
Yang ts'ai, 35
Yao, 86
Yao pien, 8
Yebis, God of Daily Bread, 78
Yedo, *see* Tokio
Yellow colour, 20, 44, 198, 205, 218
Ying ts'ai, 35
Yin-yang, 55, 72
York House, Battersea, 187
Yoshida Danemon, 102
Young, W. W., painter, 219, 220, 221
Yu, 72
Yü, 70
Yuan dynasty, 9, 11, 18, 46, 48
Yujiro, potter, 101
Yung-chêng period, 14, 18, 34–36, 46, 108
Yung-lo period, 19, 23, 95, 96, 109

Zengoro Hozen, 81, 97
Zeschinger, painter, 133
Zoroku, potter, 98
Zoshun, pottery at, 88
Zürich porcelain, 145

Butler & Tanner, The Selwood Printing Works, Frome, and London.



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